

UNIVERSITY COLLEGE, LONDON.

Head Master—H. WESTON EVE, M.A.
Vice-Master—R. H. HORTON, M.A., Fellow of St. Peter's
College, Cambridge.

The SCHOOL will RE-OPEN for New Pupils on TUESDAY, September 26th, at 9.30 a.m. The School Session is divided into Three equal Terms. Fee, 8s per Term, to be paid at the beginning of each Term. Gymnastics, Fencing, Drilling, and Advanced Drawing are extra.

Extensive additional Buildings, including spacious Lecture Rooms for the Classes of Chemistry and Experimental Physics, have recently been completed for the use of the Pupils attending the School, and further additions are now in course of erection.

A playground of about Two Acres in extent, including several Fives Courts and a Gymnasium, is attached to the School.

Discipline is maintained without corporal punishment or impositions. Boys are classified in each subject according to individual proficiency, and their Classes are changed from time to time in the course of the Session, so as to suit best their varying attainments and requirements.

A Monthly Report of the Progress and Conduct of each Pupil is sent to his parent or guardian.

The School is close to the Gower-street Station of the Metropolitan Railway, and only a few minutes' walk from the Termini of the North-Western, Midland, and Great Northern Railways. Season Tickets are granted at half-price to Pupils attending the School.

A Prospectus, containing full information respecting the Courses of Instruction given in the School, with other particulars, may be obtained at the Office of the College.

TALFOURD REY, M.A., Secretary to the Council.

AUGUST, 1876.

UNIVERSITY HALL, GORDON-SQUARE, LONDON, W.C.

Principal and Classical Tutor—E. S. BEVELLY, M.A. Organ, Professor of Music in University College, London.

Vice-Principal and Mathematical Tutor—J. J. WALKER, M.A., Trin. Coll. Dublin.

Students at University College, London, are admitted into the Hall where they reside under collegiate discipline.

The Hall will RE-OPEN in OCTOBER NEXT, on the day when the Session of the Faculties of Arts, Laws, and Science commences at University College.

Prospectus containing particulars as to the Christian Scholarships, which are tenable by students residing in University Hall, and other information as to Rooms, Fees, &c., may be obtained on application to the Principal or to the Secretary, at the Hall.

July, 1876. E. A. WURTZBURG, Secretary.

UNIVERSITY COLLEGE, BRISTOL.

The FIRST SESSION will begin on TUESDAY, October 10th, 1876.

SUBJECTS OF INSTRUCTION:—

Chemistry, Theoretical and Practical.
Experimental Physics.
Mathematics and Applied Mechanics.
Geometrical and Mechanical Drawing.
Botany, Zoology, and Geology.
English History and Literature.
Classical Languages, History, and Literature.
Modern Languages and Literature.
Political Economy.

The wants of students fitting themselves for Manufacturing, Chemical, Mining, Engineering, and other practical pursuits will be specially considered in the Scientific Lectures and Classes and the Laboratory Work.

The Chemical Laboratory will be provided with the best modern appliances, and will be open daily, under the immediate superintendence of the Professor and Demonstrator. Several Scholarships will be open for competition at the first week of October. A detailed Prospectus will shortly be ready.

The Bristol Medical School has been affiliated with the College, and will commence its Winter Session on the 2nd of OCTOBER.

The College, with the exception of the Medical Classes, will be open to Students of both sexes. For further information apply to

EDWARD STOCK, Secretary.

UNIVERSITY COLLEGE, BRISTOL.

One Chemical SCHOLARSHIP of 15L and Three General of 12L each, will be offered early in October.

For particulars apply to EDWARD STOCK, Secretary.

SCHOLARSHIPS FOR WOMEN.

Four or more, of 15L to 20L each, will be offered in October next, by the Clifton Association for the Higher Education of Women. The successful Candidates will be required to attend UNIVERSITY COLLEGE, BRISTOL.

EXAMINATION DAY, TUESDAY, Oct. 3rd.

Further particulars on application to Miss C. WINKWORTH, 21, Victoria-square, Clifton; or to the secretary as above.

BEDFORD COLLEGE (for Ladies), 8 and 9, York-place, Portman-square (late 40, Bedford-square).

Founded 1843; re-opened 1876. The Session 1876-77 will begin THURSDAY, October 12th.

TWO ARDENT SCHOLARSHIPS will be awarded by open competition. Candidates to send their names to the Secretary before September 10th.

Prospectus, with particulars of Scholarships, Boarding, &c., may be had at the College.

H. LE BRETON, Hon. Sec.

OWENS COLLEGE, MANCHESTER.

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Professors and Lecturers.

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English Literature; Ancient and Modern History—A. W. Ward, M.A., Fell. St. Peter's Coll. Camb.

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Logic, and Mental and Moral Philosophy; Political Economy—Robert Adamson, M.A.

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The NEXT EXAMINATION will be on the 3rd of OCTOBER.

Candidates for Admission must not be under fourteen years of age, and those under sixteen will be required to pass a Preliminary Examination in English, Arithmetic, and the Elements of Latin.

Prospectus of the several Departments of Arts, Science and Law, Medicine, the Evening Classes, and of Scholarships and Entrance Exhibitions, will be forwarded on application.

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SESSION 1876-77.

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WESTMINSTER HOSPITAL MEDICAL

SCHOOL (opposite Westminster Abbey).—WINTER SESSION will commence on OCTOBER 2nd. Examination for the Entrance Scholarships on October 4th.

The Published Calendar will be forwarded on application.

GEORGE COWELL, Dean.

ST. MARY'S HOSPITAL MEDICAL SCHOOL,

PADDINGTON, W.—OPENING OF WINTER SESSION, OCTOBER 2nd, 1876. Introductory Address by Dr. WILKINSON.

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A. B. SHEPHERD, M.B., Dean of the School.

THE MIDDLESEX HOSPITAL MEDICAL

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Two Entrance Scholarships of the value of 150L and 20L respectively, each tenable for Two Years are awarded at the commencement of the Winter Session. They will be competed for on September 27th and following days.

Two Bursary Scholarships, of the annual value of 30L and 20L respectively, each tenable for Two Years, are awarded every year for proficiency in Clinical Knowledge.

The Murray Scholarship, founded in connexion with the University of Aberdeen, is awarded every third year to a student of the Middlesex Hospital.

The Governors' Prize, of the value of Twenty Guineas, is given annually to the Student who shall have most distinguished himself during his three years' curriculum.

A Clinical Prize of the value of Ten Guineas is awarded to the Candidate who stands third in the competition for the Bursary Scholarship.

Numerous Class Prizes are also awarded.

The General Fee, for the use of the instruction and assistance of the College Tutor, is 50L, which may be paid by instalments. The Fee for the curriculum required by Dental Students is 50L.

For further information, apply to the DEAN, or to the Resident Medical Officer at the Hospital.

ANDREW CLARK, Dean.

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LITERATURE

L'Afrique Équatoriale. Okanda-Bangouens-Osyéba. Par le Marquis de Compiègne. (Paris, Plon.)

THE astonishment of Englishmen will be great to find mention made of the favour accorded to the Marquis's first volume, and of its *grand succès* with the French public, which must, indeed, be easily pleased if such a work can be taken seriously, so replete is it with errors, and so wanting in new or trustworthy information concerning the regions visited by the Marquis and his companion. Such popularity as 'Gabonnais-Pahouins-Gallois' obtained in France, was undoubtedly due to the coincidence of its publication at the time when negotiations were pending for the acquisition by this country of certain French possessions in West Africa, including (as was at one time supposed) the Gaboon and Ogowe, in exchange for the Gambia. Disappointing as M. de Compiègne's first instalment was to English readers, the one now under consideration is doubly so, especially when we look in vain for the promised "upwards of one hundred leagues hitherto a blank on the map" so grandiloquently alluded to in the *Avant Propos*, but which we utterly fail to find on the *carte spéciale*, so prominently mentioned on the title-page. The author ignores the existence of the maps of Western Equatorial Africa, published by Petermann and other German cartographers some time before the appearance of his two volumes, as well as of the one which appeared in the *Bulletin de la Société de Géographie de Paris* in 1869, a reference to which causes his vaunted "hundred leagues" to dwindle down to some fifty miles at most, and shows that he has made a great cry over a very little wool indeed. The *carte spéciale* appended to the second volume is far from being a creditable performance, betraying as it does both carelessness in its preparation and ignorance on the part of its responsible author; it compares most unfavourably with the map of part of the Ogowe prepared from the observations of Dr. Lenz, which appeared in the *Proceedings of the Geographical Society of Berlin*, whilst it even differs in several details from the map appended to our author's first volume, and gives us an entirely erroneous idea of the course of the Ogowe, omitting also many remarkable features of the river and of

the valley through which it runs. Will the author be good enough to explain why, in the map appended to the first volume we find the small river Banga depicted as coming from the north (which is correct), whilst in that of the second volume we have the same stream under the slightly altered, but more correct name of Obanga, coming from the east? Will he also tell us why in the first map the Bakélé village of Sam-Quita (Sam-kita) is incorrectly placed a considerable distance above the small affluent just named, whereas in the second the position given to it is nearer the truth, and below Obanga? In place of the Okota tribe, of which Edibe (now dead) was chief, we find marked the Akota, a people located far to the eastward of the furthest point attained by the author and M. Marche; then we have "Edibé, capitale des Okota," the village of the late chief, which is dignified with the title of "capital," having, in fact, been situated in Ndungu Island, which is not marked. Next we find the Okono indicated as coming from the N.N.W. instead of E.N.E., its true direction. A little beyond Otombi Peak, and on the right bank of the Okanda, is marked "village Bakalais," where no Bakélé would be permitted to dwell, as their implacable enemies, the Osyeba, would instantly exterminate them. The villages actually existing at the spot alluded to, at the date of our author's visit, were inhabited by the Apinji. A few miles farther, at the Apinji villages on the left bank, we have, as one of the products of the district, "hatchi," by which name, we presume, we are to understand *Cannabis sativa*, which we always understood was called *haschich* in French, and under which name we find it mentioned in the text (p. 91); but is not M. de Compiègne wrong in telling us that the Apinji (not Apingi) cultivate that plant? If they do, it must be quite a recent industry. At any rate, he is mistaken as regards the number of the tribe.

Pursuing our examination of the map, we note, on the left bank, "village Bakalais, Janvier, 1876"; this is in reality a village of the Mbangwe tribe, which is certainly allied to the Bakélé, but has, nevertheless, its distinctive appellation, which, under the incorrect form *Bangouens*, is included in the title of the book. Igugi (the native name of the narrow gorge which is marked on the map as "Porte de l'Okanda, passe étroite") is not thereon made to correspond with its description, whilst the large expansion of the river immediately above it, and the river Lope, a little below the village of that name, are both completely ignored, and Lope itself is placed five kilometres above Igugi, and N.N.E. of that pass, instead of due east; moreover, Lope is stated to have been reached, against a violent current, in a quarter of an hour—an utter impossibility if the distance were correct, instead of being trebled, as is in reality the case, on the boasted *carte spéciale*. Again, Lope is not only erroneously placed north of the equator, whereas its true position is nearly seven minutes south thereof, but it is put on the right bank, instead of the left! Surely M. de Compiègne and his companion remained sufficiently long at Lope, both before and after their *retraite désastreuse*, to ascertain on which side of the river that village was situated, if they entertained any doubt on the subject. Yet the author has recently termed

the numberless inexcusable errors which we pointed out in his first volume "prétendues erreurs." Will he now venture to assert that the gross inaccuracies we are indicating, both in his *carte spéciale* and in his text, do not exist?

Were we to undertake a closer verification of the maps appended to his two volumes, we should have no difficulty in largely adding to the number of discrepancies we have called his attention to: passing over other defects, we will, however, content ourselves by mentioning that the falls of Obowe are erroneously named Booué, and that the text and map contradict each other, as, whilst we are informed in the former that the Osyeba are confined to the right bank of the Okanda, in the latter we find one of their villages placed on the left bank, opposite the "Collines d'Okano"; this, perhaps, was inserted in a prophetic spirit, as, according to the latest information, the Osyeba have at length succeeded in crossing the stream and establishing themselves on its southern shore, which circumstance will not only have terrible consequences for the objects of their hatred, the Okanda and Otyebo, but will greatly add to the difficulties in the way of Count de Brazza, especially as M. Marche, against whom the Osyeba have vowed vengeance, is known to be one of his companions.

When we come to examine more closely the book before us, we find in it details of the most misleading and erroneous description, some of the statements differing from those made by M. de Compiègne in the *Bulletin de la Société de Géographie de Lyon*, in a contribution to which publication he professed to enlighten the public on the Commerce of Equatorial Africa, and certainly he succeeds, both there and in the present volume, in presenting his readers with accounts of commercial and other matters, which are rather surprising to those among them who thought that they knew something of those subjects, and who must now confess that, if M. de Compiègne is right, they are utterly wrong, and their many years' experience goes for nothing. The space at our disposal will not permit us to notice more than a small number of the almost endless errors and inaccuracies which we have detected, but as the author, as his complaint addressed to us some months since, seems to labour under the impression that we content ourselves with making a general charge against him, without specifying in what his errors consist, we feel bound to present him with the following list of errata, which may prove useful; should he desire it, we shall be happy to furnish him with as many more:—

Avant Propos *et passim*, for 'Bangouens' read—Mbangwe.

P. 3, for 'mastiff' read—bull-dog.

Do. *et passim*, for 'Akalois' read—Akawa or Akawa.

Do., for 'Lac Azingo' read—Azyingo (*i.e.*, hardship).

P. 9, for 'Rivière Ojougavizza' read—Ozyugavizza.

P. 11, for 'Jouva!' read—yua or yuwa (which does not mean "qu'il meure," but "meures!" or "meures-tu!").

P. 16, for 'M. Hills' read—Hill.

P. 26, for 'Kongo-mboumba' read—Okangá-mbumba (*i.e.*, rainbow-backed, or

spine of the rainbow); the "â" sounding as "âw."

P. 38, for 'une journée entière' read—several hours.

Do., for 'Akoio' read—Akâya.

Do., for 'Ibango' read—Idogokita (the whole account is exceedingly inaccurate).

P. 40, Carbolic acid was applied to a small place on the side of Owendi, the pilot, not "de la tête aux pieds."

P. 50, the worthy Sinclair was never a grocer, but an ironmonger. The account of the twenty-five bales is entirely apocryphal.

P. 51, for 'N'chellais' (termites) read—ntyelele.

P. 54, for 'Digomi' read—Ndegoma (meaning one's friend, or the friend of a person).

P. 55, for 'N'Gouray isles' read—Aruwi.

P. 56, for 'N'biego' read—Ntyigo, and for 'N'jina' read—Njina.

P. 60, for 'Ayouvi' (is dead) read—Ajuwi.

Do. *et passim*. for 'Rénoué' read—Ranoki.

P. 62, for 200 lbs. of powder read—one keg of 20 lbs.

P. 64 for 'Iassi' read—Yassi (it means the oath; the *esprit redoutable*, devil, or whatever it may be, is called Izyoga).

P. 67, for 'Issogué' (P. N. of chief) read—Isâgi.

P. 71, for *une tribu de Bakalais* read—five Bakâlê (hired as l'uggees, or night-watchmen).

P. 75, for 'owaro toutou' (smoke-canoe) read—owaro w'otutu.

P. 81, for 'Erere volo' (P. N. of place) read—Irere volo-y'olomba (*i.e.*, the "upper big tree"; thus to distinguish it from the "lower big tree").

P. 82, for 'obé iena' (thou shalt see!) read—O be jena.

P. 86 (note), sheep are by no means rare in the Ogowe, especially about the upper waters.

P. 88, for 'Kondo-kondo' read—Okândâ-kândâ.

Do., for 'Djana' read—Njana.

P. 89, for 'Yalimbongo' read—Yanlimbângâ; it is a branch of the Okota tribe, and the differences noted by the author are not generally recognized.

P. 101 for 'mangéchnio! n'tchani! concitoyens! honte!' read—mângisinlâ! ntyâni! for shame, you fellows!

P. 103, for 'n'dégo' read—ndego (plur. indego). At p. 118 we have n'dégoi, a word utterly unknown in the Mpongwe tongue.

P. 106, for 'Adjounto' read—Azyondo.

Do., for 'Tangani' (whiteman) read—Otangani (plur. Itangani).

P. 107, for 'Avoué' (awe, thou) read—anuwe (you).

P. 115, for 'Rondah,' the taboo of the Pacific Islands, read—orunda (forbidden).

P. 120, 'anomi mbé' and 'm'biani ni polu' as well as 'awé ni tangani biambié' at p. 129, and the specimens of Mpongwe at pp. 186 and 207 are utter nonsense; whilst the speeches in pp. 208 and 209 are pure fancy, the author being utterly incapable of making them, or of speaking Mpongwe in an intelligible manner, as his own writing plainly proves.

P. 147, for 'éwrougo' (head, wit) read—eworjo.

P. 168, for 'n'eng'n'gosho' (isle of parrots) read—nêngé ingozvo.

P. 169, for 'Og:n aga' (and Ogâga, p. 213) read—Oganga (or possibly, in the former case,

oga w'aganga, *i.e.*, king or chief of the Fetish-priests).

P. 174, for 'magongo' read—mangângâ, which is "the oath," not "the demon." The complete formula would be "Mangângâ madibokokilimbi-omwelisaka"; it is drawled out with every syllable emphasized except those of the last word, which are pronounced more rapidly. Also, in swearing, the people do not touch the left shoulder with the right hand (note p. 208), but rub the right hand along the left arm.

P. 187. Trade muskets carry and kill at more than 40 mètres; in fact, the author himself tells us (p. 237) that they carry "assez loin, et, entre les mains d'un bon tireur, sont fort redoutables"; why, then, does he thus contradict himself, and tell us that, at the distance named above, M. Marche was "hors de portée de leur fusil à pierre"? This is another instance of the author's extraordinary inconsistency.

Do., for 'Kandagani' (be off!) read—Gendagani! (the true imperative).

P. 188, for 'Djico' read—Onjiko, the existence of which mountain was reported to the Royal Geographical Society in 1866. Does not this word explain the Anjiko tribe (=A- or Bá-njiko), "people of the bush, bushmen," which early travellers placed upon the upper Congo?

P. 205, for '1873' read—1874. The author evidently has forgotten the year of his own journey. Let us remind him that he never saw the Ogowe till June, 1873, and that in January, 1874, he left Adâulinanlângâ for the Okanda country.

P. 210. The author would have been nearer the mark had he said that the Benga tongue is derived from the Okota, and not the reverse. The Apinji and Okanda speak almost the same dialect.

Coming to Chapter VIII., "L'Industrie et le Commerce dans l'Afrique Équatoriale," we are lost in amazement that it was ever penned, so completely does it betray the author's utter ignorance of the subject. The same remark applies, with even greater force, to the Appendix, entitled "Études Sommaires sur la Langue M'pongwé, et Notions sur la Langue comparée des Tribus qui habitent l'Ogoué": in both the errors are so great and so numerous as to constitute quite an *embarras de richesses*; we must, however, content ourselves with pointing out a small number only.

Before passing to other matters, we would ask the author if he ever saw the factory represented by the *gravure* facing p. 224? Photographs which had nothing to do with the subject of M. de Compiègne's travels were brought into requisition in his first volume, and now we find the same thing perpetuated in his second; such attempts to impose upon readers are unpardonable, whilst the probability of detection was so great that it ought to have deterred the author, if nothing else did; and he must have considered his work poor indeed when he sought to "enrich" it with illustrations which do not represent what they are said to do.

P. 226, for 'F. Würmer' read—Carl Woermann (no "Co," and Franz Wölber is the agent of that merchant). He has no steamer for importing goods direct from Europe (p. 227), and only two small steam-launches on the coast. There is only one house (a Liverpool firm) possessing one large steamer,

besides three waiting-steamers and steam launches. M. Pilastre, who spent twenty, not thirty, years at Gaboon (p. 244), is the third who has steam-launches. No mention is made of M. Dubarry, who started almost without capital, and is now the principal French merchant in the colony. There is no *African-mails Ship Company*.

P. 229, the Fernan Vaz was visited by English and American traders, to say nothing of Portuguese and Spanish slavers, before M. Paul du Chaillu ever saw it, and he never claimed to have been the "first to penetrate." For 'Rhemboé' read—Orembâ, generally written Rembo, which is simply the upper course of the Fernan Vaz, and not a distinct stream.

P. 230, for 'Chills' read—Schill, who was never an *employé* of Messrs. Hatton and Cookson. The factories were not robbed, the white men did not take refuge at Seaforth, and did not sustain a siege. Lastly, the "Marabout" effected nothing. There is not "more trade in the Ogoué alone than on the Gaboon, the Moondah and the Fernan Vaz together." The first-named river was known to American missionaries in 1856, and M. Serval's attempt at exploration was in 1862.

P. 232, for 'Ogâli (palm oil)' read—Agalimbila (in Mpongwe); ogâli means rope.

Do., for 'Embrise' read—Ambriz (where there is no palm-oil). Who but the author ever heard of Portuguese planters at Banana? (p. 258).

Do., for 'nponga' (beeswax) read—eponga. Do., for 'gourou' (kola nut, *terculia*) read—ombenli (in Mpongwe): it is never exported from Gaboon River, and it is a fable that it sells for its weight in gold dust.

P. 234, for 'dambo' (caoutchouc) read—ndambo. The Senegalese, Yûsuf, purchased rather less than 25,000 billets of ebony in one year, not "upwards of 100,000."

P. 235, for 'mpoungi' read—mpunji. In the *Bulletin de la Société de Géographie de Lyon*, we are told that ivory is called undji in Mpongwe.

P. 237, for 'Signéné' (a neptune) read—olongo (pl. ilongo) in the Gaboon, and on the Ogowe, mbumbu. By signéné, the author probably means nyenliê, which signifies brassware in general. The neptunes used in the Gaboon cost less than 2 francs; certainly not 7½ francs. For a wonder 'mpira,' the Mpongwe for gunpowder is correct, but in the *Bulletin de la Société de Géographie de Lyon*, our author calls the same article 'ira'; and he is hopelessly wrong in other matters treated of in the same publication, which we need not further allude to, as it is not under review.

P. 239, for 'itaco' (tobacco) read—tako. Do. Every one who has visited the West Coast of Africa, excepting the author, knows that the gin, or, more properly, hollands, so extensively employed in trade, comes from Rotterdam, and not from Hamburg, as he here tells us, after miscalling it, in his first volume (p. 82), "le gin anglais."

P. 240, for 'see beads' read—seed beads.

P. 241, for 'shumbu' read—ismumbu.

Do., for 'itchuana' (iron pot) read—ntyuanampidi, in Mpongwe called ntyali-pâti.

Do., for 'ipaka' (red woollen cap) read—ipaki (pl. apaki): they sell for 50 centimes, not 2 francs. The common hat is called opokôlo, pl. epokôlo (not épocolo); and the

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"chimney-pot" is "opokólo-zi-ntáká," after the late chief Ntáká or Toko.

P. 242, for 'ado' (gunflints) read—ado-mi-njali (N.B. ado is pl. of ido, any stone). This is a dreadful page! a pair of scissors is not called 'téhéra,' but owenda-wi-tena; and a razor not 'oënda' but owenda-wi-sengina.

P. 245, for 'Baron de Kopenfelz' read—Von Küppenfels: he did not return to Europe at the time stated (p. 246), and is only now on his way to Germany, after proving more successful as a sportsman than MM. de Compiègne and Marche.

P. 287. What does the author mean by "Gagner le Congo au-dessus de son em-bouchure avec le Zaire"? Does he not know that these names denote one and the same river? If not, let him read the Englishman Tuckey. In the same page, we find the naturalist, M. Marche, accredited with a knowledge of Mpongwe, when he actually was more deficient in it than even the author himself. We regret to learn that M. Marche, who is now with M. di Brazza, has again signalized himself by shooting a native on, apparently, very slight provocation.

P. 290. The author deserves renown for discovering the uselessness of the artificial horizon by means of its "constant trepidation and extreme mobility."

P. 301. Mpongwe, with certain small differences, is the language of the following six (not eight) tribes:—Mpongwe, Orungu, Ajumba, Nkâmi, Igalwa, and Inlenga. It is the dialect of the lords of the soil. The tribes speaking Benga and its cognates have only recently reached the sea-board.

P. 302. We fail to see the merits of Père le Berre's grammar, in which he borrows from his Protestant co-missionaries, and never once acknowledges his plagiarism. His vocabulary is not yet published. Frenchmen do not, as a rule, excel in learning these complicated African tongues. The vowel "u" is pronounced "ou," and the consonant "g" is always hard, as in "Mpongwe"; consequently, 'Apingi' should be written 'Apinji,' or, after French fashion, Apindji (e.g., 'H'adjji' for 'H'aji,' a pilgrim).

P. 304, for 'igomi mori' (the number eleven) read—ignomi-n'omâri. For 'agomi-araro-ni-ntcharo' (thirty-four) read—agomi-araro-nli-nai. Agomi-araro-ni-ntcharo would be thirty-three, if it were correct; and the same may be said of 'nkama mori, agomi nai, ni mbani' (142); but 152 would be written "akama - mârî-agomi-atani-nli-mbani." All the Mpongwe-speaking tribes count in the same way; most of the others mentioned in the book reckon to five, then 5+1, &c., to 10 (p. 309).

P. 305. The second person singular is 'awe,' and the third person plural is 'wao.'

P. 306. Any European with an ear can distinguish, and intelligibly express, the negative. The "dj" of French writers is often misused for "nj." Beach or strand is 'ozege,' not 'ogégé,' and almost all the specimens of language given in this page are incorrect.

P. 307. 'Mbolo' means not "sois vivant!" but "may you grow old!" thus equivalent to the Spaniard's "may you live a thousand years!"

P. 308. There is no tribe called 'Toungouzoti'; on the other hand, we find (p. 309) the Asyekani or Basyeke utterly ignored.

Pp. 311 - 312. Vocabularies of several of these dialects have been collected by the U.S. missionaries, and of the others by an English traveller as far back as 1866. Almost all the examples here given are incorrect, but too much space would be required to set them right. Suffice it to point out that "anâ" (not 'anou') means "teeth," not *bouche*, and that "majim" (not 'madjimé') is "water," not *boire*, in fact, the Kisawabili "mâji."

We would take leave of M. de Compiègne with an assurance that no personal ill-will has induced us to publish the errors and infirmities of his two volumes. But his Caire letter (November 5th, 1875), published in the *Athenæum* (December 4th, 1875), is simply a challenge to point out a single "blunder." We presented him with forty-four in his first book, and now we add a much larger number, mostly confined, be it observed, to minor matters. Again, we freely place these notes at his disposal, and we repeat that he can have almost double the amount for future editions of his second volume.

Memorials of a Quiet Life. Supplementary Volume. By Augustus J. C. Hare. With Fifty-seven Photographs. (Daldy, Isbister & Co.)

THIS volume is given in accordance with the earnest request from many distant quarters for the actual and accurate representations of the places and of the persons mentioned in 'Memorials of a Quiet Life.' It is with a melancholy sense of the "passing away" of so much life that we look at these photographs. We learn from the letter-press prefixed to each that nearly all the places here represented have been so much changed as to be now scarcely recognizable—the trees have been cut down, the old houses altered; of the persons whose portraits are here, all, with one exception, are dead. But the life they lived has still its use and influence; in fact it was needful they should die before the full beauty and energy of their inward life could be disclosed.

The additional letter-press given consists of further selections from the unpublished letters and journal of Mrs. Augustus Hare, and a few of the letters of Archdeacon Hare. The selections from the journals of Mrs. Augustus Hare are not equal, we think, to the sweet, genuine, Christian experience given in the former Memorials; those in the present volume are more doctrinal, and deal more with opinions on points of faith than with the deep religious life and experience, in which all thoughtful readers, by whatever name they may be called, could join, and find help and comfort. This it is which constitutes the chief charm and value of the earlier volumes.

The selections from the letters of Archdeacon (Julius) Hare are valuable, and only add to the regret that nearly all his correspondence was destroyed by his widow. For nearly twenty years he had written almost daily to his sister-in-law, not only on matters of personal feeling, but on books and events of the day. This mass of correspondence was confided to the widow (Mrs. Julius Hare) to read over, with the promise, asked and granted, that it was to be restored intact. During the absence of Mrs. Augustus Hare in Rome in

1857, whilst staying in her house in Lime, Mrs. Julius Hare took the opportunity of burning not only these letters, but also all the memorials of Sir William and Lady Jones, and all the interesting Indian journals of Lady Jones. People so often keep letters that are fatally compromising, and which every friend of humanity must wish had either never been written, or else destroyed the moment after, that it seems the very irony and perverseness of fate that letters and documents which had an intrinsic value for the world at large, should have been ruthlessly destroyed. Here is a fragment of a letter addressed by Julius Hare to the Rev. S. Worsley. It contains the mention of names which carry their own interest with them. They were young men in November 29, 1831:—

"Cambridge goes on much as usual, except that you are not here, which makes all the difference to me. Sedgwick is as brilliant and humorous, Whewell as vigorous, Thirlwall as Socratic, Peacock as good-natured, Heyman as sarcastic, Turner as sensible, Coddington as judicious, Lodge as calm, and I work as many hours, as ever. My only new dignity is having become editor of the *Philological Magazine*, of which I brought out the first number at the beginning of this month, and am working at the second. The first, I hope, is pretty good; at all events, it contains a beautiful article by Thirlwall, which places him at the top of our English scholars all at once, and on the same level with the first of the Germans."

Again, in a letter to Marcus Hare, his brother, dated March 12, 1840, he mentions having been appointed to the Archdeaconry of Lewes. He says modestly, a few days later:—"As Archdeacon I think I may perhaps be of a little use in our part of the diocese, especially in furthering the Bishop's plans for the improvement of education."

In a letter of January, 1841, he writes:—

"Our new Bishop has just been bestowing a great blessing on the diocese by appointing Manning Archdeacon of Chichester. There is nothing in the world I have longed so anxiously for, the last seven or eight months, as to have him for my colleague, counsellor, and helper; and there is hardly anything that could have given me so much delight. It is about the most perfect appointment that ever was made; but since my own beloved Bishop's death, I had hardly dared hope for it. Sterling knows him, and knows how much practical wisdom he has. He is holy, zealous, devoted, gentle, and, to me, almost as affectionate as a brother, so that to me he is an especial blessing."

Again, later, he says "Manning . . . is a truly wise and holy man, devoted, self-sacrificing, mild, and loving."

There is a touching notice of the death of John Sterling, but too long for extract.

Those who already have the previous volumes of the Memorials will be glad to complete them by this supplementary volume.

The Gospels in the Second Century. By W. Sanday, M.A. (Macmillan & Co.)

THIS work was undertaken at the request of the Christian Evidence Society, a fact not very favourable to its comprehensiveness. Apologetic theology is naturally one-sided. The ground taken has been traversed by critics superior to Mr. Sanday, and he adds nothing of importance. Fair on the whole, careful in his remarks, he makes use of the materials and results of scholars from whom he generally differs widely, giving them an occasional twist in

favour of the cause he has undertaken to defend. He suggests to us the idea of a learner, with some crudeness in his knowledge, and a lack of high critical ability. In the effort to be impartial, a few concessions are made to those whose views he combats; but he is not fortunate in some of his conjectures, such as that Justin used a harmony. Nothing of consequence is contributed to the question of Justin Martyr's citation of the fourth Gospel; nor is fresh light shed upon New Testament literature in the second century. A good many things which the author labours to establish will not stand the test; and his book is hardly a safe guide, because the judgments are of doubtful character. Had he spent more time over the topics he touches, he might have done better; but the desire of joining the apologists who rush to combat the writer of 'Supernatural Religion,' has been too strong for wise restraint.

In the second half of the second century there was a canon of the New Testament, consisting of two parts, called *The Gospel* and *The Apostle*. The first was complete, containing the four Gospels only; the second, which was incomplete, contained the Acts of the Apostles, and the Epistles, *i.e.*, thirteen letters of Paul, one of Peter, one of John, and the Revelation. How and when this canon originated is uncertain. Its birth-place may have been Asia Minor, like Marcion's; but it may have grown about the same time in Asia Minor, Alexandria, and Western Africa. At all events, Irenæus, Clement of Alexandria, and Tertullian speak of its two parts, and the three agree in recognizing its existence.

Irenæus had a canon, which he adopted as apostolic. In his view it was of binding force and authoritative. This contained the four Gospels, the Acts, thirteen epistles of Paul, the first epistle of John and the Revelation. He had also a sort of appendix or deuterocanon, which he highly esteemed, without putting it on a par with the received collection, consisting of John's second epistle, the first of Peter, and the Shepherd of Hermas. The last he calls a *Scripture*, because it was prophetic. The epistle to the Hebrews, that of Jude, James's, 2 Peter and 3 John he ignored.

Clement's collection was more extended than Irenæus's. His appendix or deuterocanon, included the epistle to the Hebrews, 2 John, Jude, the Apocalypse of Peter, the Shepherd of Hermas, the epistles of Clement and Barnabas. He recognized no distinction between the New Testament writings, except in the more frequent use of those generally received, and the degree of importance attached to them. Yet Barnabas is cited as an Apostle. So is the Roman Clement. The Shepherd of Hermas is spoken of as divine. Thus the line of the Homologoumena is not marked off even to its extent in Irenæus, and is seen but obscurely.

Tertullian's canon consisted of the Gospels, thirteen epistles of Paul, the Apocalypse, and 1 John. As an appendix he had the Epistle to the Hebrews, that of Jude, the Shepherd of Hermas, 2 John probably, and 1 Peter. This deuterocanon was not regarded as authoritative. No trace occurs in his works of James's Epistle, 2 Peter, and 3 John. He used the Shepherd, but thought little of it with the Montanists in general.

These three fathers did not fix the canon absolutely. Its limits were still unsettled. But they sanctioned most of the books now accepted as divine, putting some extra-canonical productions almost on the same level with the rest, if not in theory at least in practice.

The canon of Muratori is a fragmentary list which was made towards the end of the second century (170 A.D.). Its birth-place is uncertain, though there are traces of Roman origin. Its translation from the Greek is assumed; but that is uncertain. It begins with the four gospels in the usual order, and proceeds to the Acts, thirteen epistles of Paul, the epistles of John, that of Jude, and the Apocalypse. The Epistle to the Hebrews, 1 and 2 Peter, and James, are not mentioned. The Epistle "to the Laodiceans" is probably that to the Ephesians, which had this superscription in Marcion's canon; and that "to the Alexandrians" seems to be the Epistle to the Hebrews. According to the usual punctuation, both are said to have been forged in Paul's name; an opinion which may have been entertained by Roman Christians about A.D. 170. The Epistle to the Hebrews was rejected in the West, and may have been thought a supposititious work in the interests of Paulinism with some reason, because of its internal character. The story about the origin of the fourth gospel with its apostolic and episcopal attestation, evinces a desire to establish the authenticity of a work which had not obtained universal acceptance at the time. It is difficult to make out the meaning in various places; and there is considerable diversity of opinion among expositors of the document.

The stichometrical list of the Scriptures in the Latin of the Claremont MS. (D) was that read in the African Church in the third century. It is peculiar. Matthew, John, Mark, Luke are succeeded by ten epistles of Paul, two of Peter, the Epistle of James, three of John, and that of Jude. The Epistle to the Hebrews (characterized as that of Barnabas), the Revelation of John, Acts, the Shepherd of Hermas, the Acts of Paul, the Revelation of Peter, follow. There are thus three works afterwards reckoned apocryphal. It is possible that the carelessness of a transcriber may have caused some of the singularities observable in this list, such as the omission of the epistles to the Philippians and Thessalonians; but the end shows a freer idea of books fit for reading than what was usual even at that early time in the African church.

In Syria, a version of the New Testament for the use of the Church was made early in the third century. This work, commonly called the Peshito, wants 2 Peter, 2 and 3 John, Jude, and the Apocalypse. It has, however, all the other books, including James's Epistle and that to the Hebrews. The last two were received as apostolic in origin.

Towards the middle of the third century Origen's testimony respecting the canon (+254) is of great value. He seems to have distinguished three classes of books—authentic ones whose apostolic origin was generally admitted, those not authentic, and a middle class not generally recognized, or in regard to which his own opinion wavered. The first contained those already adopted at the

beginning of the century both in the East and West; with the Apocalypse, and the Epistle to the Hebrews as far as it contains *Pauline ideas*; to the second belongs the Shepherd of Hermas, though he hesitated a little about it, the Epistle of Barnabas, and the Acts of Paul, the Gospel according to the Hebrews, and the Gospel of the Egyptians, with the Preaching of Peter; to the third, the epistles of James, Jude, 2 Peter, 2 and 3 John. The separation of the various writings is not formally made; nor does Origen give a list of them. His classification is gathered from his works; and though its application admitted of considerable latitude, he is cautious enough; appealing to the tradition of the Church, and throwing in qualifying expressions.

The canon of Eusebius (+340) is given at length in his Ecclesiastical History. He divides the books into three classes, containing those writings *generally received*, those *controverted*, and the *heretical*. The first has the four Gospels, the Acts, thirteen epistles of Paul, 1 John, 1 Peter, the Apocalypse. The second class is subdivided into two, the first corresponding to Origen's *mixed* or *intermediate* writings, the second to his *spurious* ones. The former subdivision contains the Epistle of James, 2 Peter, Jude, 2 and 3 John; the latter, the Acts of Paul, the Shepherd, the Revelation of Peter, the Epistle of Barnabas, the Doctrines of the Apostles, the Apocalypse of John, the Gospel according to the Hebrews. The third class has the Gospels of Peter, of Thomas, the Traditions of Matthias, the Acts of Peter, Andrew, and John. The subdivisions of the second class are indefinite. The only distinction which Eusebius put between them was that of ecclesiastical use. Though he classes as spurious (*νόθα*) the Acts of Paul, the Shepherd, the Revelation of Peter, the Epistle of Barnabas, the Doctrines of the Apostles, the Apocalypse of John, the Gospel according to the Hebrews; and does not apply the epithet to the Epistle of James, 2 Peter, 2 and 3 John; he uses of James's in one place the verb *νοθεύονται*. In like manner he speaks of the Apocalypse of Peter and the Epistle of Barnabas as *controverted*. The *mixed* and *spurious* of Origen are vaguely separated by Eusebius; both come under the general head of *controverted*; for after specifying them separately, he sums up: "All these will belong to the class of the *controverted*," the very class already described as containing "books well known and recognized by most," implying also that they were read in the churches.

About 332 A.D., the Emperor Constantine entrusted Eusebius with the commission to make out a complete collection of the sacred Christian writings for the use of the Catholic Church. How this order was executed, we are not told. But Credner is probably correct in saying that the code consisted of all that is now in the New Testament, except the Revelation. The fifty copies which were made must have supplied Constantinople and the Greek Church for a considerable time with an authoritative canon.

Eusebius's catalogue agrees in substance with that of Origen. The historian followed ecclesiastical tradition. He inquired diligently into the prevailing opinions of the Christian

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churches and writers, with the views held by others before and contemporaneously with himself, but could not reach a decided result. His hesitation stood in the way of a clear, firm view of the question. The tradition respecting certain books was still wavering, and he was unable to fix it. Authority fettered his independent judgment. That he was inconsistent is shown by his citation of 1 Kings (iv. 33) and Wisdom (vii. 17) together as *Divine Scripture*; while in another place he refers to the Book of Wisdom with, "thus says the Scripture."

The exact principles that guided the formation of a canon in the earliest centuries cannot be discovered. Strictly speaking, there were none. Definite grounds for the reception or rejection of books were not apprehended. The choice was determined by various circumstances, the chief of which was apostolic origin, though this itself was insufficiently attested. The example and influence of churches to which the writings had been first addressed must have acted upon the reception of books; above all, individual teachers here and there saw the necessity of meeting heretics with their own weapons, in their own way; with *apostolic records* instead of oral tradition. The circumstances in which the orthodox were placed led to this step, effecting a bond of union whose need must have been felt, while each church was isolated under its own bishop, and the collective body could not take measures in common. Writings of more recent origin would be received with greater facility than such as had been in circulation for many years, especially if they professed to come from a prominent Apostle. A code of apostolic writings, divine and perfect like the Old Testament, had to be presented as soon as possible against Gnostic and Manichaean heretics, whose doctrines were injurious to objective Christianity, while the multiplication of apocryphal works threatened to overwhelm genuine tradition with a heap of superstition. The Petrine and Pauline Christians, now amalgamated to a great extent, agreed in hastening the common process.

The canon was cradled in an uncritical age, and rocked with traditional ease. Conscientious care was not directed from the first to the well-authenticated testimony of eye-witnesses. Of the three fathers who contributed most to its early growth, Irenæus was credulous and blundering; Tertullian, passionate and one-sided; and Clement of Alexandria, imbued with the treasures of Greek wisdom, was mainly occupied with ecclesiastical ethics. They had neither the ability nor inclination to examine the genesis of documents surrounded with an apostolic halo. No analysis of their authenticity and genuineness was seriously attempted. In its absence, custom, accident, taste, practical needs, directed the tendency of tradition. The second century abounded in pseudonymous literature; and the early fathers, as well as the churches, were occupied with other things than the sifting of evidence connected with writings considerably prior to their own time. While the increase of such apocryphal productions, Gospels, Acts, and Apocalypses among the heretical parties stimulated the orthodox bishops and churches to make an authentic collection, it increased the difficulty of the task. When it is asked, To whom do

we owe the canon? the usual answer is, To the Church, which is hardly correct. The Church Catholic did not exist till after the middle of the second century. The preservation of the early Christian writings was owing, in the first instance, to the congregations to whom they were sent, and the neighbouring ones with whom such congregations had friendly connexion. The care of them devolved on the most influential teachers, on those who occupied leading positions in the chief cities, or were most interested in apostolic writings as a source of instruction. The Christian books were mostly in the hands of bishops. In process of time, the canon was the care of assemblies or councils. But it had been made, before the first general council, by a few leading fathers towards the end of the second century, in different countries. The formation of a Catholic Church and of a canon was simultaneous. The circumstances in which the collection originated were unfavourable to the authenticity of its materials; for tradition had been busy over them and their authors. Instead of attributing the formation of the canon to the Church, it would be more correct to say, that the important stage in it was due to three teachers, each working separately and in his own way, intent upon the creation of a Christian society which did not appear in the apostolic age—a visible organization united in faith, where the discordant opinions of apostolic and sub-apostolic times should be finally merged. The canon was not the work of the Christian Church so much as of the men who were striving to form that Church, and could not get beyond the mould received by primitive Christian literature from the oral stages it passed through. The first mention of a *Catholic Church* occurs in the 'Martyrdom of Polycarp,' an epistle that cannot be dated earlier than 160 A.D., and may, perhaps, be ten years later. But, though the idea be there and in the Ignatian epistles, its established use is due to Irenæus, Tertullian, and Cyprian.

Origen was the first who took a somewhat scientific view of the relative value belonging to the different parts of the biblical collection. His examination of the canon was critical. Before him, the leading books had been regarded as divine and sacred, the source of doctrinal and historic truth. From this standpoint he did not depart. With him ecclesiastical tradition was a prevailing principle in the recognition of books belonging of right to the New Testament collection. He was also guided by the inspiration of the authors—a criterion arbitrary in its application, as his own statements show. In his time, however, the collection was being gradually enlarged; and his third class, the *mixed*, approached reception into the first. But amid all the fluctuations of opinion to which certain portions of the New Testament were subject, and the unscientific procedure both of fathers and churches in the matter, though councils had not met to discuss it, and vague tradition had strengthened with time, a certain spiritual consciousness manifested itself throughout the East and West in the matter of the canon. Tolerable unanimity ensued. The result was a remarkable one, and calls for our gratitude. Though the development was pervaded by no critical or definite principle, it ended in a

canon which has maintained its validity for centuries.

It is sometimes said that the history of the canon should be sought from definite catalogues, not from isolated quotations. The latter are supposed to be of slight value; the former to be the result of deliberate judgment. This remark is more specious than solid. In relation to the Old Testament, the catalogues given by the fathers, as by Melito and Origen, rest solely on the tradition of the Jews, apart from which they have no independent authority. As none except Origen and Jerome knew Hebrew, their lists of the Old Testament books are simply a reflexion of what they learned from others. If they deviated in practice from their masters by quoting as Scripture other than the canonical books, they show their judgment overriding an external theory. The very men who give the list of the Jewish books evince an inclination to the Christian and enlarged canon. So Origen says, in his Epistle to Africanus, that "the churches use Tobit." In explaining the prophet Isaiah, Jerome employs Sirach vi. 6 in proof of his view, remarking that the apocryphal work is in the Christian catalogue. In like manner Epiphanius, in a passage against *Ætius*, after referring to the books of Scripture, adds, "as well as the Book of Wisdom, i.e., the Wisdom of Solomon, and of Jesus, son of Sirach, finally, all the other books of Scripture." In another place he gives the canon of the Jews historically, and excludes the apocryphal Greek books; but here he includes some of the latter. We also learn from Jerome that Judith was in the number of the books reckoned up by the Nicene Council. Thus the fathers who give catalogues of the Old Testament show the existence of a Jewish and a Christian canon; the latter wider than the former; their private opinion more favourable to the one, though the other was historically transmitted. In relation to the New Testament, the synods which drew up lists of the sacred books show the opinions of some leading fathers, like Augustine, along with what custom had sanctioned. No member of the synod exercised his critical faculty; a number together would decide such questions summarily. Bishops proceed in the track of tradition or authority.

Notes on Shakespeare, and Memorials of the Urban Club. By John Jeremiah. (Clayton & Co.)

SHAKESPEARE'S name has been linked with many incongruous persons and things. We have heard of 'Shakspeare and the March of Intellect,' 'Shakspeare and Burns,' 'Shakspeare and the Musical Glasses.' To many it might seem that 'Shakespeare and the Urban Club' is a collocation equally incongruous. Yet there are reasons for the juxtaposition of these names. In the first place, the Urban Club meets in the old gate-house of St. John of Jerusalem at Clerkenwell. It was at the old gate-house Dr. Samuel Johnson met Cave, his first patron, and it was there he ate his dinner behind a screen, because the condition of his apparel prevented him sitting down at table with Cave's well-clothed guests. Possibly some reader will not see how this should entitle the Urban Club to associate itself with Shakspeare. Nothing, however, can be clearer.

Dr. Johnson, subsequently to his Clerkenwell experiences, edited and annotated Shakspeare. Why, then, should not the Club, which now occupies the place, be entitled to partake of his reputation? Again, it was at the old gate-house Garrick is said to have made his first appearance as an actor. It is true the piece produced on the occasion was the farce of 'The Mock Doctor,' by Fielding; but, since Garrick afterwards distinguished himself as a Shakspearean actor, that surely is sufficient warrant for those who once a week assemble in the old gate-house for the purpose of drinking a friendly glass and enjoying a quiet smoke to affiliate themselves to the dramatist whose great exponent Garrick was. Furthermore, once a year, on the anniversary of Shakspeare's death (and birth, as some think), the Club celebrates the event by a boar's-head dinner at the old gate; in the invitation to which the word "the" is invariably spelled *ye*, as it was accustomed to be written in the time of the poet himself.

All these facts form a sufficient excuse for the seeming incongruity of 'Shakspeare and the Urban Club.' Still, we suspect, the members of the Club would, if canvassed, base their proud relationship with the poet not on these extrinsic circumstances, but on the possession of superior dramatic instincts to the common run of men. "The Urban Club," says the compiler of the book before us, "has proved itself faithful in its devotion to the drama, and its chief representative, William Shakspeare. So early in its career as 1860, it commenced that worship at the shrine of the bard," and we are told that, could De Quincey and Washington Irving only "revisit the land where William Shakspeare lived, and the spots in Stratford-upon-Avon that have become hallowed by association with his name and movements, the annual homage paid by the Urban Club would assuredly come in for their encomiums." And this opinion is well grounded, if it be true that "the eloquent speeches or, better, essays on the immortal memory of Shakspeare, the classical disquisitions on the ancient and modern drama, the anecdotal autobiography of the president for the time being, are events never to be forgotten." Indeed, "the high-toned intellects who muster in great force on these occasions, and, indeed at the ordinary meetings, have made the Club one of the foremost literary associations of England." Mr. Jeremiah does not, however, offer his reader a single speech, "or, better, essay," on the immortal memory, or even "a classical disquisition on the ancient and modern drama." Not a single "anecdotal autobiography" of a president for the time being is given. Especially do we regret this omission when we find among the names of gentlemen who have figured as "presidents for the time being" those of Mr. John Oxenford, Mr. Hepworth Dixon, Dr. Westland Marston, Dr. Doran, Prof. Morley, Dr. Richardson, and Mr. George Augustus Sala. In fact, the only productions by members of the Urban Club which, after stimulating our literary appetite, he has vouchsafed us, consist of five songs, selected "as the earliest printed," and—"a complete collection of the circulars and programmes I have from time to time compiled in connexion with that literary association." As the 'Notes on Shakspeare' are

professedly "nothing more than gleanings from many sources, strung together into a chronological order," together with the poet's will, and a list of plays the poet did not write, the more is it to be regretted that the 'Memorials of the Urban Club' were not enlarged, if not by the addition of speeches or essays delivered in honour of Shakspeare, at least with two or three of the "anecdotal autobiographies" of presidents for the time being. We could not reasonably expect the compiler to have thrown much light on the life or works of Shakspeare. We see no reason, however, for doubting that the literary brotherhood of St. John's Gate have uttered enough "wit and wisdom" to supply materials to fill an interesting volume.

Let us add that it is rather unfair to apply the verses of Ben Jonson—

This Figure, that thou here seest put,
It was for gentle Shakspeare cut—

to a portrait that Jonson never meant them for, and that it is unsatisfactory to relic-hunters to give them a representation of "Dr. Johnson's armchair," while they are told that the Doctor had less to do with that article of furniture than he had with the Mountains of the Moon.

The Buddhist Tripitaka as it is known in China and Japan: a Catalogue and Compendious Report. By Samuel Beal. (Printed for the India Office.)

THE impetus which has of late been given to the study of Buddhism in its various developments has had the effect of turning the attention of Oriental scholars to the Buddhist scriptures as they exist in China and Japan. The early Buddhist missionaries who first carried into those countries the doctrines of Sakyamuni, translated also for the benefit of their converts the sacred books of their religion. The absence of some of these in the Indian collections of the Buddhist canon gave additional importance to the versions existing in China and Japan, in which it was hoped that some at least of the missing writings might be discovered. Under these circumstances, Dr. Rost and Mr. Beal urged upon Iwakura Tomoni, the Japanese Ambassador, the advantage which the possession of a copy of the Buddhist Tripitaka, as existing at the present day in Japan, would be to English scholars who are interested in its contents. With ready acquiescence the Ambassador gave his support to the request, and with equally ready generosity his Government presented a complete copy to the India Office Library.

The collection thus brought together consists of more than 2,000 volumes. It was first made by order of the Chinese Emperor Wan-leih towards the end of the sixteenth century, and is that known in China as the Northern Collection, from the fact that it was compiled after the court had been moved from Nanking, the southern capital, to Peking, the northern capital. It was reproduced in Japan in 1679, and the present edition, with an imperial preface, was published two or three years later. The importance of having a full and accurate catalogue of this collection is beyond dispute, and it is, therefore, the more to be regretted that the Council of India, in appointing Mr. Beal to undertake the work, for which he is so well fitted, should have ham-

pered him with the condition that his report should be ready in six months. To many this condition would have been equivalent to rendering the completion of the work an impossibility; but Mr. Beal has succeeded in performing the required task in the given time. The Council directed him to prepare "a compendious Report," and this he has done, and the only fault to be found with it is that it is too compendious. He has, however, given short abstracts of some of the most interesting Sûtras, among others of the 'Fo-mieh-to-hau-kwan-hom-tsang-sang-king,' a work which presents another illustration of the identity of Buddhist with Christian legends. This Sûtra contains the history of Buddha's begging-dish, or "Patra," which may be read, subject only to a change in the names of the *dramatis personæ*, in Tennyson's 'Holy Grail':—

"My begging-dish," said Buddha, "after my Nirvana, shall be a subject of contention among different countries, till the people have lapsed into disorder and wickedness; the duration of life shall be shortened, and general discontent and opposition to religion follow in consequence. Then the alms-dish shall appear in glory, shining forth with the five colours, and flying through the air; so it shall come to convert the people, and bring them back to obedience. It shall then go to the east and visit different countries, causing the people to obey the laws of religion, and giving increase and prosperity wherever it appears. But especially to the king of the farthest east shall the alms-dish be a token of happiness, and his life be agreeable to the same. After his death, the sins of impurity and lust shall prevail in every direction. The alms-dish being now dishonoured, the Nāgarajas, seeing it thus, shall take it to their own sea palace to pay it reverence. And thus the existence of the alms-dish being forgotten, to every kind of sin and consequent misery will prevail, and the world will become utterly degenerate. Then suddenly a pure-minded man, but poor and needy, named Sae-Go, becoming a Bhikshu, and giving up all gluttony, wine-bibbing, and intercourse with women, shall come to the door of the royal palace and exclaim, "I know where the alms-dish is!" On this, the king, overjoyed, shall ask him within, and say, "Where is the alms-dish?" [On this follows a discourse, which is very obscure; but the main point is that the alms-dish can only be recovered by one perfectly pure, and, finally, the object is attained by this piously pure Shaman, and the earth recovered from its loss and degeneracy]."

As far as they go, Mr. Beal's Catalogue and Report are all that can be desired, and it is much to be hoped that the interesting nature of their contents will instigate the India Office to compile a fuller and more detailed description of the books into which Mr. Beal has now, by force of circumstances, been able only to give us a glimpse.

Angling Idylls. By G. Christopher Davies. (Chapman & Hall.)

A CRITIC of the last century sneered at the memoirs of a certain Mr. Whitehead because they contained no life, but merely a dry narrative of facts; an ill-natured reviewer of the present day might reasonably fall foul of these "Angling Idylls" because they contain no poetry. An idyll is a short, simple, yet highly polished poem on any rustic occupation or amusement. Fishing legitimately enters into the list of subjects; indeed, Theocritus and Ausonius have both left us fishing idylls. The Laureate has somewhat stretched the definition of an idyll by relating battles and

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tournaments in splendid verse, but then he might plead Rapius's authority, who tells us the manners of the actors in idyllic poetry "must be such as theirs who lived in the Islands of the Happy or Golden Age," and again, "Every part of an idyll must be full of the simplicity of the Golden Age." If an idyll requires a poetic dress, the adjective "idyllic," by common consent, bears a freer interpretation. Therefore Mr. Davies should have called his book 'Idyllic Angling' (which exactly expresses its contents), rather than 'Angling Idylls.' As it is, we are disappointed, and resent the misnomer on looking into his pages and finding no idylls, just as Alice was angry when the March Hare offered her wine. "I don't see any wine," she remarked. "There isn't any," said the March Hare. "Then it wasn't very civil of you to offer it," said Alice angrily.

After this preliminary grumble it is natural to compare the book with the essays which Canon Kingsley reprinted, under the title of "Prose Idylls." Both are concerned with fishing, and in delivering their precepts both authors dwell largely on the beauty and peace of the country. It is small blame to Mr. Davies if we say that he does not individualize his rustic pictures, as did Kingsley in his admirable essays on fishing in the Wilts chalk streams. The scenery of 'Angling Idylls' smells of the lamp, and one river or pond here described would do very well for any other. If this kind of descriptive writing is worth any thing, it must depict each separate locality by the natural features which distinguish it from all other British lakes and streams. But it requires genius to do this to any purpose, to grasp at a glance the salient features of the surrounding landscape, to reproduce the distinctive flowers, trees, and birds of every locality, to place before the reader an exact transcript of the special beauty and character of each river of England (for all have their peculiar characteristics), and compel him to realize for himself a charming picture rather than a blurred and general prospect of the painted tea-tray fashion. Turning to the account of Ellesmere, for instance, in this volume, it is difficult to find any features which the nearest large pond would not present. If it be not ungenerous to say it, when the tone of this book so completely disarms criticism, the Mere heaves and sparkles in a far more lively manner in the 'Strange Adventures of a Phaeton.' Then, again, the first sketch in the book, called 'The Mill,' does not present us with the vivid likeness of any special mill, with its own characteristics of rushing stream and willow-bordered dam. Everybody remembers Mr. Tulliver's Mill, and Mr. Millais's Mill-stream (in a sister art) and the Laureate's Mill with—

The sleepy pool above the dam,
The pool beneath it never still.

But who can paint a mental picture of Mr. Davies's Mill, so as to distinguish it from any other of the numberless mills known to anglers?

"The mill is a large, grey, irregular building—a farmhouse as well as a mill. Its massive walls are stained with age, and the ivy clothes them here and there with a mantle of glossy green. The huge, black, moss-stained wheel creaks slowly round. It is an over-shot wheel, and the water pours down upon it from the sluice above in an iron-grey column, broken and changed into silver as it splashes and drops from the floats of the

wheel. To the left is a broad sloping weir of great height, down which the water dashes with a thousand sparkles, and boils and bubbles in the great pool beneath, whence it is glad to slip quietly away over the sleepily waving weeds."

Perhaps Mr. Davies will reply that his intention was to generalize a mill—to paint such a picture as any one could put together by the exercise of fancy for a moment. In that case, there was no need for Mr. Davies to have drawn it at all. If descriptive sketches are worth anything, it must arise from their distinctive features. Any one can limn mills and castles and trout-streams if he may cover them over with a mist—veil or shroud all that should give them individuality, in twilight. A book of angling sketches, however, full of enthusiasm for the sport, the country, and the beautiful, can never compete with the multitudes of similar works which teem from the press, and can never survive in an angler's recollection, unless the outlines are drawn with the firmest and yet the most delicate pencil. "It is difficult to speak well of commonplaces," said an ancient critic; unless picnics and angling excursions are depicted by a consummate artist, they cannot rise above mediocrity.

With these drawbacks, there is much to charm and instruct in this little book. It breathes a genuine enthusiasm for the many delightful spots where the exercise of the angler's craft leads him, and imparts many secrets for taking trout with worms, roach and perch with paste, and pike with the appropriate baits for the tyrant of freshwater fish. It shows much kindly feeling for the poor—much consideration for the man who has few chances of catching fish in preserved waters. Every here and there the writing rises to poetic fervour and exhibits considerable appreciation of natural beauty. Here, for instance, is a pretty glimpse of Norfolk scenery:—

"On we went with softest motion, the bow of the boat parting the water tenderly, and leaving two long wave-lines diverging and retreating from our troubled wake. The yellow iris-flower shone in the long green ranks of the tall flags, the bulrush bowed its head of regal purple, and the reed-mace shook its plumes on either side of us, and then we were out upon the marshes, which stretched as far as eye could reach, yet it was not by any means a monotonous picture. The marsh itself was beautiful. Here a tract of white cotton-grass, there a patch of yellow, all around greys and browns and reds and greens mingled in wonderful harmony, and varying inconceivably in tint as the shadows of the cloudlets floated over the luxuriant marsh grasses, and the wind swayed them in billowy undulations. . . . The red and white cattle lay and stood in picturesque groups, or waded knee-deep in the grass with bent-down heads and lazily-switching tails. Windmills whirled their great arms over the far-reaching plain, and ever and anon we passed a clump of trees, in the midst of which nestled a small farmhouse or inn, with a broad flat ferry-boat lying by the river bank."

Amongst the multitude of books for the country which spring into existence every summer like painted flies, often to enjoy as ephemeral a life, Mr. Davies's book is just the one to choose for holiday reading amongst Devon combs or the well wooded rivers of Wales. Its tone cannot fail to please every lover of the country, and he must be a skilful angler who does not pick up some wrinkle from its pages. Mr. Davies might well append as motto to its title-page Izaak Walton's sentiment, "I love any discourse of rivers, and fish, and fishing; the time spent in such dis-

course passes away very pleasantly," and he will be sure of multitudes of sympathetic angling readers if he is content to decide who are anglers by a test as facile as that by which the angling patriarch proves Moses and Amos to have been fishermen—"for you shal, in all the Old Testament, find fish hooks but twice mentioned, namely, by meek Moses and by the humble Prophet Amos."

We must make a protest against the vile colloquialism "only three fish were boated," i. e., caught. "A dun-coloured tackle ribbed with yellow silk" should, of course, be "hackle." And why is not Mr. Davies more careful with his Latin—"persecaria" and "limnæ" to wit? But his two most ludicrous blunders in this way strike the reader with double force from the emphatic manner in which they are ushered into the narrative. In the case of the roach, he tells us, "first let us give our quarry the honour of his proper name; *Cyprinus rutilus*, then, is its scientific name" (p. 18); and again (p. 111), "as the water-rat is such a small animal, we will add to its importance by giving it its proper Latin name of *Auricola amphibius*." Mr. Davies means *Cyprinus* and *Arvicola*. Some may deem these small blunders, but, if people go out of their way to use Latin names, the least they can do is to take the trouble to write them correctly. The two best chapters in the book treat of the waterside plants and trees, and the birds and beasts with which the angler is most familiar.

NOVELS OF THE WEEK.

Azalea. By Cecil Clayton. 3 vols. (Hurst & Blackett.)

Within Bohemia; or, Love in London. By Henry Curwen. (Remington.)

THERE is an old story of a gentleman who, being asked by a pious friend to subscribe to the Society for the Conversion of the Jews, replied that he could not afford that, but that if his friend would bring him a Jew he would do his best to convert him. Such was the course adopted by Mr. Chiltern, a gentleman living in a small way among the Wiltshire downs; the only difference being, that in his case the Jew was his own niece; and that the process of conversion was carried on by his friend and pastor, the Rev. John Purvies. The Jewess, too, is half a Christian after all, being the daughter of Mr. Chiltern's brother, a reckless artist, who has died after marrying a pretty Italian-Swiss Jewess at Lugano. The little *Azalea* grows up a very good Churchwoman, becomes exceedingly beautiful, and marries her cousin Harold. This is really all the story, though Miss Clayton has managed to spread it over three volumes. There is no impediment whatever in the prosperous stream of their courtship and matrimony; though, considering that there is another lady, not too scrupulous, who wishes, and is wished by Mr. Chiltern, to marry Harold, and that Harold himself goes away to India for four years, we think the authoress might at least have allowed us the luxury of a little anxiety on behalf of the hero and heroine. As it is, we make up our minds that, when at last they are married, some great catastrophe is "bound" to happen to one or both. So it does, but not as we expect. On the whole, '*Azalea*' is a slight story, fairly but not remarkably well written, and spun out to an inordinate length

in proportion to the amount of substance contained in it. It will probably, if the weather continues warm, find plenty of readers at seaside places.

How far Mr. Curwen's notion of "Bohemia" may represent any really existing stratum of society we cannot say; we should think, however, that it is not usual for young men to look in at the window of a room where a young lady is playing the piano, and not only ask for, but obtain, cake and a kiss; nor yet can we much believe in the existence of the other lady, who gives another young man tea and strawberries, somewhere in the suburbs, and lets him sit up with her half the night while she tells him her history. In fact, the stories of which the book is composed all, or nearly all, turn upon some relation between persons of opposite sexes, which without being exactly immoral are extremely irregular, and sometimes grossly improbable. These things read well enough in French, when told with the ingenious detail for which the invention of a Balzac may suffice; but somehow they strike us in English as a little ridiculous. "Villianous" and "monarchical" are not approved forms, we may perhaps point out to Mr. Curwen; nor is a well-known club called "Raleigh's." In 'The Mystery of Malcolm Mackinnon' an attempt has apparently been made, not very successfully, to catch the style and method of Edgar Poe. Indeed, Mr. Curwen tells us that his tales were written while he was under the influence of that author and of Balzac. Somehow he does not seem really to have gone with either writer much below the surface; for he has failed to produce more than a faint and far-off echo of their manner.

OUR LIBRARY TABLE.

MR. THOMAS, in a handsome volume, entitled *Records of the Gupta Dynasty*, supplies all that is really known of the obscure annals of Gupta and Śāh, kings of Saurashtra, and illustrates his work by selected specimens of their money, accompanied with one autotype plate, which shows at a glance, even to non-numismatic readers, their general character and form. In his memoir, he treats of all essential matters connected with them, under the several heads of Inscriptions, Written History, Tradition, and Coins. To these notices, he adds what may be considered separate essays, though they are closely connected with his main subject, on the spread and survival of Greek in India, on the Parthian influences amid the bordering provinces of India, and on the alphabets used by the Parthians, with a curious and interesting sketch of the coins of the Arabs who conquered Sind and settled there about the year A.D. 712. To miscellaneous readers, the paper on the Greek language in India will probably be the most interesting, especially at a time when so much is being written or said with reference to the influence Greek art has been supposed to have exercised over a large class of Buddhist sculptures, chiefly from the north-west provinces of India. It is not, however, quite clear how far Mr. Thomas's belief in this matter extends; nor can we deem the passages quoted by him, in a note, from Dr. Kern's translation of the 'Yugapurāna' as really conclusive on the question how far to the south-east even Bactrian Greek was carried by conquest. The reader will note that the Sanskrit-writer is speaking of what "will" happen under certain contingencies, not of what has actually taken place. Be this, however, as it may, Mr. Thomas's brief notice of the certain connexion between Greece and India has its value, and fitly accompanies his description of coins, which are unquestionably descendants of a once pure Greek type. In his account of the

"Arabs in Sind." Mr. Thomas points out the curious fact that the "Star of India" had been anticipated by nine centuries by the "Star of Sind," "a very special and discriminative symbol, which, for nearly five centuries, attained permanent recognition in and around the province itself, indeed, was preserved till quite lately "on the native currencies of Uḍipir and Ujjain." It ought to be added, that most of Mr. Thomas's valuable researches as an Indian numismatist have hitherto been hid, rather than published, in various special repositories of Numismatic learning, and that, therefore, it is pleasant to meet with the results of some of his ingenious investigations in a wider field, such as the pages of 'The Archaeological Survey of Western India.'

We have on our table *Transactions of the American Philological Associations*, 1875 (Hartford, Lockwood & Co.).—*Proceedings of the Royal Colonial Institute*, 1875-6 (15, Strand).—*Proceedings of the Musical Association*, 1875-6 (Chappell).—and *Botanical Reminiscences in British Guiana*, by R. Schomburgk (Adelaide, Cox). Among New Editions we have *Principles of Mental Physiology*, by W. Carpenter, C.B., M.D., LL.D., (King).—*The Portraiture of His Majesty King Charles the First* (Stewart).—and *Practical Guide to the Isle of Wight*, by H. I. Jenkinson (Stanford). Also the following Pamphlets: *The Address in Medicine*, by E. H. Sieveking, M.D. (London).—*A Scheme of Water Supply*, by Prof. Hull, M.A. (London).—*The X.Y.Z. Railway Guide for the Birmingham District* (Bennett).—*Historical Sketch of the Internal Improvements in the United States*, by V. Poor (Poor).—*Natal, and the Aborigines Protection Society*, by Rev. J. E. Carlyle (Maritzburg, London).—*Indian Thought*, by W. Broekie (Sunderland, Broekie).—*The Belfry: July* (Burns & Oates).—and *The Secret of Life*, by J. C. (Samuel Tinsley).

LIST OF NEW BOOKS.

- Theology.*
Abbott's (Rev. L.) *Acts of the Apostles*, 8vo. 7/6 cl.
Guide to Evangelical Work on Continent of Europe, 2/6 cl.
MacNaughton's (S.) *Joy in Jesus*, 18mo. 2/ cl.
Major's *Notes of Scripture Lessons, Old Testament*, 2/8 cl.
Practical Commentary on Acts of Apostles, by G. B., 3/6 cl.
- History.*
Menzies' (S.) *History of Germany*, 12mo. 2/ cl.
Stubbs' (W.) *The Early Plantagenets*, 18mo. 2/6 cl.
- Philology.*
Familiar French Quotations, Proverbs and Phrases, 1/6 hf. bd.
Graduated Course of Translations from English into French, Part 2, edited by C. Cassal and T. Karcner, 12mo. 5/ cl.
- Poetry.*
Ferguson's (J. A.) *Poetical Reader*, 12mo. 1/6 cl.
- Science.*
Donaldson's (W.) *Principles of Construction, &c., of Water-Wheels*, 8vo. 5/ cl.
Duncan's (J.) *Beetles, British and Foreign*, 12mo. 4/6 cl.
Duncan's (J.) *British Moths*, 12mo. 4/6 cl.
Manning's (R.) *Sanitary Works Abroad*, 8vo. 2/ swd.
Von Ott's (K.) *Elements of Graphic Statistics*, cr. 8vo. 5/ cl.
- General Literature.*
Bateman's (J.) *Acro-racery of England*, cr. 8vo. 6/ cl.
Bentham's (J.) *Introduction to Principles of Morals and Legislation*, cr. 8vo. 6/6 cl.
Braddon's (M. E.) *Dead Men's Shoes*, 12mo. 2/6 bds.
Collins's (W.) *Two Destinies*, 2 vols. cr. 8vo. 21/ cl.
Fisher's (R. T.) *Rakings over Many Seasons*, cr. 8vo. 8/6 cl.
Hammond's (W. A.) *Spiritualism, &c.*, cr. 8vo. 8/6 cl.
In a Winter City, by Uuida, cr. 8vo. 5/ cl.
Little Jack Horner's Picture Book, 4to. 5/ cl.

LORD SOUTHEK'S POEMS.

Kinnaird Castle, Brechin, N. B., August 21, 1876.

WITH purely literary criticism I have little concern, but one sentence in your short notice of my recently published book conveys too serious an imputation to be disregarded.

Commenting on 'Greenwood's Farewell' the piece that gives name to the volume, your reviewer objects to certain double rhymes, which he considers to be "only tolerable in grotesque workmanship." He adduces several of them as samples. Having done so, he proceeds to the passage of which I complain:—"Such rhymes as 'smile as' and 'Silas,' . . . and others that we abstain from mentioning, out of regard to possible prejudices of our readers."

The italicized words can only mean that some

of the rhymes in 'Greenwood's Farewell' are obscene or blasphemous.

Having carefully examined the forty-five pages over which the poem extends, I can detect no rhyme in the least degree open to question on such grounds, save this, where "Mr. Silas," the clergyman, addressing his dying friend, speaks as follows:—

.... "fiery expiations
Could never serve as well"—
Said he—"from guilt to ease us,
And save from wrath Divine,
As doth the blest Lord Jesus,
Through sacred bread and wine."

There is no irreverence in this passage; and, as for the rhyme, it is to be found in the works of saintly George Herbert—not to speak of hymn-writers of lesser note.

Being on the subject, allow me to add that I designedly used the rhymes so repugnant to your reviewer's taste, in order to intensify the effect which 'Greenwood's Farewell' specially aims at presenting, viz., the incongruousness of human life as it really exists, with its strange blending of ugliness and beauty, absurdity and sadness, commonness and romance; after the manner in painting of Hogarth—the greatest painter Britain has yet produced—as shown, for instance, in the death of the erring wife in 'Marriage à la Mode,' where the grotesquely thieving hound and quarrelling doctors only enhance the soul-subduing pathos of the scene.

However faulty my own work, however odious to the advocates of an exaggerated culture, I am convinced that poetical works of abiding greatness can scarce ever be produced, save on the system I have indicated. SOUTHEK.

EDWARD WILLIAM LANE.

THE hand of death has fallen heavily, during the last year, on the Oriental scholars of Europe, more than one having passed away whose name was known far and wide beyond the circle of his own special studies. But a few months ago, we were mourning the loss of Wilkinson, —still more recently of Lassen, Martin Hang, and Francis Johnson,—and now we have to deplore the death of one who, in his own chosen line of research, has secured for himself a reputation not surpassed by that of any scholar of former or present times.

In Mr. Lane, indeed, we see a man *sui generis*, who, with natural powers equal to those of any man who has worked on kindred subjects, and, already, in early manhood, an accomplished geometrician, has the power of adhering, through a long life, with unswerving tenacity to one object. His first love was his last, and all the intellectual powers God had given him were concentrated on the complete working out of one idea. No straying away was there, on his part, into the sunny and seductive fields of Comparative Philology—a resolve, we may well believe, most difficult in one who could so readily have unravelled its most tangled meshes. He had chosen for his life-work the Lexicography of the Arabic Language, and to this great subject he gave unremitting labour till within four days of his actual decease: "intantum enim animum quasi arcum habebat nec languescens succumbebat senectuti." Other men have sought, as a transient repose from more serious labour, the opportunity of the brilliant Essay, the trenchant Review, or the popular Exposition; but from these Mr. Lane shrunk instinctively, conscious though he must have been of powers fitting him to break a lance in any intellectual arena. He knew the fatal facility of such unregulated studies; so he continued to work on during the long period of thirty-four years, in happy contentment, at the more humble and less showy duty of clearing, for all who might follow him, the bramble-beset path of Arabic scholarship. It is not too much to say that, in all that can bear on such studies, Mr. Lane has fully earned the fame of Dryden's hero—"None but himself can be his parallel." Nor is this all. Mr. Lane has given to all future scholars a bright ensample of what may be achieved, in other branches of learning, by courageous and unselfish endurance—an ensample

all the more valuable at a period when varied information about many subjects, rather than the thorough mastery of any one, is the ensnaring bait of University, no less than of Popular, educators.

It is well, we may also add, that younger students should know that Mr. Lane belonged to that rare class of writers who compose before they write, instead of composing as they write; and that, long and complicated as a great many articles in his *Lexicon* were, necessarily, it was a rare thing for him to correct either MS. or proof. Mr. Lane's small and clear writing—the characteristic of his accurate and methodical mind—was invaluable, alike to himself and his printers.

Mr. Lane, who was born at Hereford in 1801, was the son of the Rev. Theophilus Lane, who, after serving for some time in the American War, quitted the army, and, entering Holy Orders, became a prebendary in the cathedral city of Hereford. Having shown at school a remarkable aptitude for mathematics, Mr. Lane went thence to Cambridge, but, shortly afterwards, removed to London, to study engraving with his late brother, Mr. R. G. Lane, A.R.A. Finding, however, the confinement of this occupation injurious to his never strong constitution, he sailed for Alexandria in 1825, some inducement to this course having, no doubt, been the knowledge he had already acquired of Arabic during, at least, the three previous years, combined with the interest then everywhere aroused by the discoveries of Young and Champollion. It was a fortunate thing for him that he had previously become an adept in the use of the Camera Lucida, under the personal instruction of its inventor, his friend Dr. Wollaston, as he was thus able to secure copies of the ancient monuments of Nubia and Egypt, as faithful as photographs, and far more pleasant to the eye. Nor, indeed, was it, perhaps, less fortunate for him that at the same time he became on intimate terms with more than one Englishman then engaged in the study of ancient Egyptian or Arab art; among whom we may note Lord Prudhoe and Mr. Wilkinson, Major Felix and Mr. Hay, and Mr. James Burton, the author of the 'Excerpta Hieroglyphica.' The result of his three years' sojourn in Egypt, during which he twice reached the Second Cataract, was the acquirement of a perfect knowledge of the local dialects and habits of the people, of many valuable maps and plans, and of a portfolio of monumental drawings exquisitely traced in sepia. These drawings, which every student at home would like to compare with the works of Roberts, Hay, Wilkinson, and others, who have desired to bring Egypt to our doors, are, we regret to say, still unpublished. It would be a graceful tribute to the memory of Mr. Lane, if this valuable collection could, even now, at the eleventh hour, be somehow made "juris publici."

Yet, though not given to the world, as they ought to have been, in their entirety, something we have gained by these scarce-required labours, for, on some of his drawings and MSS. having been seen by members of the Committee of the then young Society for the Diffusion of Useful Knowledge, Lord Brougham was able to induce them to recommend the publication of a certain portion of Mr. Lane's 'Notes,' a second visit to Egypt being a step towards this, and his admirable 'Manners and Customs of the Modern Egyptians' the result. During the year and a half (1833-5) spent chiefly in Cairo in the perfecting every detail of a work (the popularity of which is shown by the fact that the whole of the first impression was sold off in a fortnight), Mr. Lane made acquaintance with M. Fresnel, the greatest Arabic scholar of France, after De Sacy, and discussed with him the scheme of the future *Lexicon*, M. Fresnel, to his honour, joining heart and soul in furthering Mr. Lane's views. The 'Manners and Customs of the Modern Egyptians' was published in 1836, soon after Mr. Lane's return to England, in 2 vols. 8vo, "under the superintendence of the Committee of the Society for the Diffusion of Useful Knowledge." Five subsequent editions have appeared (with a translation into German), besides a "reprint," by

Mr. C. Knight, in 1846, in 3 vols. 12mo., in which, owing to the scanty margins, the beautiful drawings of the original (from Mr. Lane's own pencil) lose much of their excellence. It is well known that some years since Dr. Aloys Sprenger (himself one of the most accomplished Arabic scholars) and the present Dean of Westminster in vain tried, during several days, to detect, in Cairo, any errors or inaccuracies in Mr. Lane's descriptions.

Mr. Lane was now to be in England for six or seven years, but not to "eat the bread of idleness"; on the contrary, to prepare a translation whereby it is possible he is better remembered by the English public than even by his 'Modern Egyptians.' Many of us can recollect what the stories of the 'Thousand and One Nights,' or, as they were more usually called, 'The Arabian Nights' Entertainments,' were like before the year 1840. They were amusing enough, it is true, and as such eagerly read by all classes; but the form in which we had them was about as much like the originals as a bad translation of a French *travestie* might be expected to be. To Mr. Lane belongs the credit of allowing unlearned English people to read these quaint pictures of Eastern life and manners in an Eastern dress. Mr. Lane also laboured diligently to promote the views of the Oriental Translation Fund and Text Committees, then warmly supported by the late Lord Munster and Canon Cureton.

Mr. Lane's third and last visit to Egypt, in 1842, was, as is well known, undertaken purely in the interest of science, to carry out as effectively as possible, the plan he had long meditated—the construction of a complete Arabic-English *Lexicon* of the classical language, "to draw," as he himself has said, "chiefly from the most copious Eastern sources." To enable him to do this, he had the warm support of Algernon, Duke of Northumberland, to whose munificence during his life, and to that of his widow since his death, the payment of all costs required, not only by the publication, but for collecting the essential materials and the transcriptions of the necessary MSS. at Cairo, is in great measure due. To what an enormous length these transcriptions extended will be best understood when we state that the copy of one dictionary only, the 'Taj-el-Aroos,' fills twenty-four thick quarto volumes, and occupied more than thirteen years in its transcription and collation. At first, Mr. Lane hoped to have obtained the aid of M. Fresnel but his health did not admit of this; so the whole labour fell on Mr. Lane himself, assisted by a native Shейkh, Ibrahim Ed-Assookee, commended to him by M. Fresnel, for copying and collating. But no one man's life or energy would have sufficed to bring together every word strictly Arabic. So Mr. Lane wisely resolved to deal with the most important parts first. "I therefore finally determined," says he, "to divide my *Lexicon* into two books: the first to contain all the classical words and significations commonly known to the learned among the Arabs; the other, those that are of more rare occurrence, and not commonly known."

After seven years of incessant labour in Cairo, Mr. Lane returned to England, and about a year subsequently took up his residence at Worthing, where he has since remained continuously, till his lamented death on Thursday, August 10th. We ought to add that, during his last abode in Egypt, as on the two previous occasions, Mr. Lane had the happiness to have around him many friends who could fully appreciate his learning and his private worth. Among these we may mention Prof. Lepsius and other members of the Prussian Scientific Mission, the late eminent scholar, Abeken, Prof. Dieterici, and the Hon. Charles Murray, then English Consul General.

During Mr. Lane's residence at Worthing, he continued steadily, from year to year, and from month to month, to perfect, in every way, the copy of his great work, resolving firmly that he would not go to press till the MS. of the whole was fit to be placed in the hands of the printer. In 1863, however, after more than twenty years of unwearying application, the first volume was issued;

and, since then, four others have followed at intervals of two or three years. We understand that the sixth volume has made good progress, and that two more volumes will bring the work to a conclusion. An objection has been sometimes raised to the plan Mr. Lane found it compulsory on him to adopt, in that by this he has excluded all words formed subsequently to the classical times of the Arabic language. It may, however, be replied to this, that no one book could, as Mr. Lane has suggested, be made large enough to contain them all, that many of these are already incorporated into other dictionaries, and that many more have been explained in the translations and commentaries published by the various editors of Arabic texts, as, especially, by Profs. Dozy and Sprenger.

In conclusion, we need hardly say that Mr. Lane's reputation, as the leading authority in all matters relating to Arabic literature, has been as freely accepted in France and Germany as it has been in England, while, among the native scholars of Egypt, he was, also, allowed to have achieved the first degree of eminence as an exponent of their own language.

FATHER PROUT'S LITERARY ADOPTIONS.

Codford St. Mary, Wiltshire, August 21, 1876.

As Mr. Sheehan leaves the authorship of the poem, 'A Ma Future,' unsettled when he says, "Whoever may be the author of the verses in question, it may be safely declared that they are not Prout's," perhaps it may be as well to state where and when they originally appeared, and that my kinsman, Mr. Edwin Arnold, is undoubtedly the author; in which latter assertion Mr. Theodore Watts was quite correct, only the poem did not appear in 'Poems, Narrative and Lyrical,' 1853, as he stated, but in a later volume, entitled 'Griselda, a Tragedy; and other Poems,' p. 224 (London, David Bogue).

This collection made its appearance in January or February, 1856, several months earlier than the date of Father Prout's transcript of this lovely little lyric.

CH. ELKIN MATHEWS.

THE SHAKSPEARE MEMORIAL LIBRARY, BIRMINGHAM.

Ir "A.R.S." "knew anything" of catalogues of Shakspearean literature, he would know that "the difficulty of a classified catalogue" has been partly overcome by Mr. Bohn, &c.; and he would know also the exceeding absurdity of his statement, that the chronological arrangement is "the only" one "that can be adopted," when that chronological arrangement is just putting down books as they are published, whether they contain reprints of 1570-1600, or new works of 1874. Any boy at 5s. a week could do work of this kind, while his librarian wrote notes to the entries. No doubt a good index can hereafter be made, and turned into a catalogue, so as to remedy the great defect of this Birmingham production. But, if the Catalogue had been a real one in the first instance, it would have been its own index, and needed nothing but a "Contents" to complete it. What are librarians and cataloguers for, except to overcome difficulties of classification? And when you have a special Shakspeare Library, with its special Catalogue, you have a right to expect something specially good in its way, and not just a mess of entries by successive dates.

M.A.

THE 'OERA LINDA BOK.'

We have received the following from a Dutch Correspondent:—

"The 'Oera Linda Bok' has claimed so much notice in England and other countries, that the latest news about that quasi-ancient MS. will perhaps be gladly received by your readers. You know that the scientific and profound scholars in Holland have never had any belief in the MS. that was said to relate things of more than a thousand years before Christ, copied about 1,300 years after Christ. Our Royal Academy of Sciences was so thoroughly convinced that the thing was a hoax, that it never allowed the subject

to be made a matter for earnest discussion, or even examination, to the great regret of a few of its members, who wanted the question to be sifted and cleared up. I think the Royal Academy was right in taking care that its reputation and respectability should suffer no damage.

"Now to the news which was communicated to the Dutch *Spectator* a couple of weeks ago by Mr. F. Muller. Mr. Bergman, of Amsterdam, subjected to the inspection of Mr. Frederick Muller, of Amsterdam (our celebrated bibliographer and antiquarian), a part of the fabulous MS. At last Mr. de Linden had thought fit to allow his heirloom to be examined by others than Frisians, viz., by a matter-of-fact Dutch expert and *avant*. Mr. Muller had soon made up his mind, but did not impart his ideas, in order not to influence the opinion of Mr. Van Gelder, the great paper-manufacturer of Wormerveer (North Holland), to whom he wanted to show the paper. The result of the inquiry by the two experts is that paper and handwriting cannot be dated anterior to the year 1800, both being probably produced within the last twenty-five years. This opinion has been pronounced on the following grounds:—

"In the thirteenth century, paper was entirely made of cotton, thick, uneven, woolly, with very irregular, indistinct water-lines; this paper, on the contrary, is thin, smooth, hard, here and there transparent, with regular, distinct water-lines. Until about 1800, paper was thinner in the middle part, between the water-lines, than it was quite near the water-lines; this paper is entirely of the same thickness near the water-lines, just like the paper of this century. It is yellow-tinted, and not originally of that hue, as many places distinctly show. This paper is cut, as may be easily seen; the paper of the thirteenth century cannot be cut without leaving fibres. The horizontal lines prove it to be good 'machinal' paper, of about twenty-five or thirty years ago, as before that time those lines could not be produced. The small needle-holes and the sewing are quite modern, and entirely different from those of old MSS. Fewer holes and thicker cord or parchment were then used. The writing looks too fresh. The ink lies on the paper, and has not corroded it, which it would have done if the MS. were old. The ink may shine through the page, but this is only a consequence of the thinness of the paper, not of corrosion. The ink is a great deal too black to be old. Formerly ink was lighter, but grew brown afterwards. An inspection of the entire MS., Mr. Muller says, would probably give more proofs for his pronouncing the book a forgery.

"As to the age of the paper, Mr. Smidt van Gelder says that it cannot be more than thirty years old. He supposes it to have been made in the manufactory of Messrs. Tielsens & Schrammen, of Maastricht. Chemical experiments would show it to contain *amylum*, a thing only used in 'machinal' paper. In burning it, traces of mineral would be found, and the quantity of ashes produced would be greater than is the case with cotton or linen paper. It is certainly very remarkable that the old foreman of the manufactory of Mr. Van Gelder, on the request of his master to write down his opinion on the matter, had named as the origin of the paper the same firm as his master. I expect that by-and-by more particulars about the curious forgery will come to light. It is already whispered that the forger never meant to impose upon the literary world, but only intended it as a practical joke upon a friend."

JOHN TUPLING.

I AM glad to find that some people continue to cherish a feeling of regard and, alas! regret for my old friend, John Tupling. I knew him well, even from his first start, and have spent many a pleasant half-hour in my younger days in that dirty little back hole of his behind the small shop in the Strand, which Messrs. Walford have since then turned into a palace. Tupling's name was not John at all, but Gurling. "What did you change it for?" I asked him once. "Why! I

could not go about with such an absurd name as that!" he answered, "so I changed it; and my father had no objection. In fact, he became ashamed of himself for having given me such a name. So I proposed John, and he agreed. At any rate, it was not likely to prove a hindrance to a man!"

Tupling's father was, or is (for he may be still alive), a man of considerable ability and some originality. He was at first a bootmaker at Cambridge but he was *autor ultra crepidam*; and having acquired a certain reputation for shrewdness in book-keeping and the like, he left Cambridge about 1845, and settled in London as an accountant. I think the Messrs. Macmillan had something to do with assisting him in his removal. He prospered in London; and when "John" had completed his seventeenth year the father said to the son, "John! I'm going to take a holiday to-day; come and walk!" John knew that this meant something serious; for at this time the father was very fully occupied, and a holiday was an event unprecedented in the household. The two walked through the streets, and, as John Tupling told the story, they exchanged not a word for nearly half an hour. Then spake the father abruptly: "Do you know what I've come out for, John?"—"No, father."—"I think it's time you should begin business for yourself, and I'm going to set you up."—"What business, father?" John told me that his father made no answer to this except by looking at his son with an expression of extreme contempt, and walked on without a word. After a little, he began again, "What do you want to be, John?"—"Don't know, father!"—"Yes, you do!"—"Well! I know what I should like to be."—"So do I. You'll be a bookseller!"—"All right, father!" Again they walked on in silence. At last they stopped in front of that "little dusky shop in the narrow passage," which was to let at the time, and the father there and then suggested that the boy should take it. John told me he was careful to express no surprise and the least possible curiosity. The two sought out the landlord. The rent was to be 80*l.* a year. It must have been a dismal and forbidding sort of a kennel; but the old man agreed to take it, and paid the first half-year's rent in advance. "Did not you feel nervous?" I asked. "Not a bit of it. I knew my father had been thinking about it a good deal, as he usually did before he set about anything; and besides, if I had pretended to have a voice in the matter, it would have been my affair, and not his. As it was I liked it, and I knew I should do!" That night the old man gave his son 100*l.*; and the next day John Tupling attended a sale at Sotheby & Wilkinson's, and began to stock his shop. For some considerable time, I think for nearly a year, Tupling did not have even a boy to open his shop for him. He let the upper rooms to a working tailor; and when he was attending a sale, the shop was shut up. He soon began to print catalogues which were curiosities in their way; and he bought with great sagacity and judgment. The boys of King's College School were frequent customers, and sometimes the masters. I, myself, got to know him through his catalogues, and a correspondence arose between us which led to what I may well call a friendship.

His sense of humour sometimes showed itself in odd ways. I used to be much in London in 1854 and 1855, and on one occasion I took my wife to the little shop. "Come up-stairs to my drawing-room!" he said gravely. "My man-servant will call me, if I am wanted. Joe, look to the shop!" A very diminutive boy nodded assent, and we climbed the dark and dust-begrimed stairs. The tailor had disappeared, and the first-floor room was half full of books, pitched about without the smallest order or arrangement. With a certain grace and mock politeness he handed my wife a chair,—the chair, if the thing with four rickety legs and the mangy remains of a few rushes could deserve such a name. He stood. I lolled about among the piles of books; there was nothing else to sit on. He was in great spirits, for, as he told us, he had that morning "seriously

lowered the great Harvey Goodwin in his own estimation." On inquiry it appeared that he had a very good, clean copy of Harvey Goodwin's (the present Bishop of Carlisle) 'Course of Mathematics,' which in those days was a book very widely circulated, and commanding a very ready sale. The author, who was perfectly well known by sight to Tupling, seeing his own book in the window, went into the shop to find how it was selling. Tupling saw through him in a moment, "What do you want for this copy?" said the future bishop. Tupling took the book in his hand with a supercilious air, turned it over, gave it back. "Well, say two-and-two-pence!" The great man was shocked even to blushing," said Tupling. "He recovered himself, though, and gave me some very valuable information. 'Young man!' he said, 'are you aware of the value of this volume?'—'Well, sir, it *used* to sell; but it's gone by, sir—gone by. No sale now—two-and-two-pence!" He added that he had given some five or six shillings for this identical copy a few days before, but he could not resist the temptation of seriously lowering the great Harvey Goodwin in his own estimation.

Tupling must have been a man of very vigorous constitution. He used to live somewhere in the country, I forget where, seven miles from his shop, and walked in and out every day. His Sundays he spent usually alone at one of the cathedral towns or by the sea-side, or at any place that he took a fancy to visit. His habits were extremely simple. He had no expenses, except for mere meat and clothing and the Sunday expeditions. I think he never smoked, and he drank little but water.

Every now and then he took a holiday, and shut up his shop. Once, when the Crystal Palace was first opened, and the company was advertising on an immense scale, Tupling disappeared, and pasted on his shutters a notice, "Gone to the Crystal Palace." Then he sent in a bill to the Company for an advertisement! I never heard whether it was paid. I was living "very near the wind" in those days, with no regular work or cure; but I wanted to publish the little volume of Donne's Essays, which the booksellers in general fought shy of. Tupling took the risk, and I think he must have been out of pocket by it. I don't believe he could have sold 150 copies; and though a friend contributed 10*l.* towards the expense, this could hardly have paid for advertising. I think it was in 1857 or 1858 that he took it into his head to sell his business and go to America. He had no plans, and no reason for making this start. He was doing very well; at any rate, keeping his head above water, and increasing his stock year by year. When I asked him why he took this step, he answered, "I don't know: I'm tired of it. I want to see the world; and, above all, I want to see the bottom of the Atlantic. What sights there must be there with the Kraken coming to stare at you, and the monstrous sea-weeds, vast, enormous, motionless; for Maury says there's undisturbed and imperishable quiet down there! At any rate, I want to see, and I'm going."

He took a passage on board the Pacific steamer for New York. The vessel was never heard of, nor a plank nor a spar ever picked up at sea.

Though I am not the person "A. J. M." refers to, and I never dreamt that poor Tupling's name would turn up again as that of a celebrity, I am glad of this opportunity of paying my small tribute to his memory.

A. J.

GUJARATI.

Cuttack.

WHILE quite agreeing with your Correspondent "Bombayite" as to the incompleteness of Shabpurji Edalji's Dictionary (I should hardly call it "worthless," it is very good as far as it goes), I would call attention to the fact that Gujarati now possesses a very copious and excellent dictionary by Narmadā Sankar dā Sankar, published by the Irish Mission Press at Surat, 1873. A good idea of Gujarati literature may be obtained

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from the 'Kavya Dohana,' or 'Essence of Poetry,' in 2 vols., edited by Daltipatram Dáhyabhai, Government Central Book Depot, Bombay, 1871. This work contains extracts from a large number of poets, some of whom are still living, in every variety of style, grave and gay. JOHN BEAMES.

THE CHAUCER SOCIETY.

MR. FURNIVALL's just-issued Report for the Chaucer Society gives his scheme of work for 1876-8, and says that he hopes to issue most of the books this autumn—for which we may probably read, next year. They will, so far as can be seen, appear in the following order:—

1. The Household Ordinances of King Edward the Second, June, 1323 (as englished by Francis Tate in March, 1601 A.D.), with extracts from those of King Edward the Fourth, to show the probable duties of Chaucer as Valet or Yeoman of the Chamber, and Esquire, to Edward the Third, of whose Household Book no MS. is known. (All the text is printed, and the Index and Forewords are in the printer's hands.)

2. Originals and Analogues of the Canterbury Tales, Part III., containing: 14. An Early-English Version of Trivet's Life of Constance, from the unique MS. of Sir T. Acland-Hood, for the Man of Law's Tale, edited by Mr. Horwood. 15. Three versions of the Story of the Boy killed by the Jews for singing *Gaude Maria* or *Alma Redemptoris Mater*, 1, from the French of Gautier de Coincy, edited by Mr. H. Nicol; 2, from the fourteenth-century Vernon MS., edited by Dr. C. Horstmann; 3. Lydgate's Version, from the best Harleian MS., also edited by Dr. C. Horstmann. (14 and 15, 1, are printed; 15, 2 and 3, are in hand.)

3. Part III. of 'Essays on Chaucer, his Words and Works,' containing: 7. Chaucer's Prioresse, her Nun Chaplain and 3 Priests, illustrated from the Paper Survey of St. Mary's Abbey, Winchester, by F. J. Furnivall; 8. Alliteration in Chaucer, by Dr. Paul Lindner; 9. Chaucer's borrowings from John of Salisbury, by the Rev. W. W. Wollcombe; 10. A critical Examination of the 'Parson's Tale,' by Dr. Simon; (with perhaps 11, the Doctor's practice in the Prologue, by Dr. Norman Moore of Bartholomew's). (Of these 7 and 8 are printed, 9 is in hand, and 10 promised soon.)

4. Supplementary Canterbury Tales: 1. 'The Tale of Beryn, with a Prologue of the merry Adventure of the Pardoner with a Tapster at Canterbury,' re-edited from the Duke of Northumberland's unique MS. (The text is all printed, and Index in hand.)

5. 'Parallel Texts of Chaucer's Minor Poems,' in 2 or 3 parts. These will contain prints of all the accessible MSS. of all the Poems yet unprinted by the Society, namely, six of the 'A B C,' ten of the 'Anelida,' two of the 'Former Age,' two of 'Adam Scrivener,' four of 'The House of Fame,' eleven of 'The Legende of Good Women,' eighteen of 'The Truth,' two of 'The Mother of God,' eight of the 'Venus,' four of the 'Scogan,' three of the 'Marriage,' seven of the 'Gentleness,' three of the 'Proverbs,' nine of the 'Stedfastness,' ten of the 'Fortune,' six of the 'Purse.'

6. The Six-Text of the 'Parson's Tale,' with autotypes of a page of each of the best Chaucer MSS.

7. Part II. of the 'Life-Records of Chaucer,' the Household Book of Isabella, wife of Prince Lionel, third son of Edward the Third, in which the name of Geoffrey Chaucer first occurs, edited from the unique MS. in the British Museum, by Edward A. Bond, Esq., Keeper of the MSS.

8. Part III. of the 'Life-Records of Chaucer,' containing a print of the whole of the Documents relating to him yet found in the Guildhall and the Public Record Office.

9. A detailed Comparison of the 'Troilus and Criseyde' with Boccaccio's 'Filostrato,' with a Translation of all Passages used by Chaucer, and an Abstract of the Parts not used, by W. M. Rossetti, Esq., and with a print of the 'Troilus' from the Harleian MS. 3943. Parts II. and III.

10. Part II. of the 'Trial-Forewords to Chaucer's Minor Poems,' by F. J. Furnivall.

Mr. Furnivall asks for volunteers to make an Index of Names and Subjects for the Society's proposed Chaucer Concordance. He also asks the Members of the Society to pay three years' subscription in one year, as they did in 1873, and so enable another thousand pounds' worth of work to be issued quickly. Of the time needed to finish the work he wants done by the Chaucer Society, Mr. Furnivall says:—"The number of English-speaking folk who care two guineas a year for Chaucer,—or one for Shakspeare,—in our way, is uncommonly small. And Members must be content to wait twenty years for the work at Chaucer, that I hoped at its start would be done in ten."

The Society started in 1868, and has done more for its poet, in the way of parallel texts of MSS. of his works, than has ever been done for poet before.

Literary Gossip.

THE poem upon which Mr. William Morris has been for some time engaged is, we hear, now in the press. The subject is the Niblung story as it is found in the Eddas, little or nothing being taken from the German version of the story.

An interesting discovery has been made by Prof. Carl Hirsche, of the University of Heidelberg. It is that of an original MS. of the 'De Imitatione Christi,' in the Royal Library of Brussels. The discovery was made some little time ago, and the Professor has recently published at Berlin a new edition of this ancient manual of devotion in the original language, following the stichometrical arrangement of the sentences, as plainly indicated in the MS. No account of Hirsche's work has yet appeared in English.

PROF. FRENSDORFF has published the 'Massora Magna,' Part I., in alphabetical order, 4to. The work is divided into two sections, the one containing verbs and nouns, the other particles, pronouns, and proper names. There are 390 pages, and twenty of an Appendix forming a "clavis Massorae." By the alphabetical arrangement, the veteran Massorist has conferred an inestimable boon on Hebrew students, and rendered future editions of the Massora printed in the old form unnecessary. We trust that the author may soon publish the second part. The present, however, is tolerably complete in itself.

WE are glad to hear that the New Shakspeare Society, considering the interest that must be felt by all Shakspeare students and dwellers in the metropolis, in the London of Shakspeare's time, has resolved not to confine its four-times enlarged map of London in 1593 to its own members, but has made arrangements with the proprietors of the *Graphic* to take an electrotype of the map, and issue copies in one of the widely-circulated numbers of that journal. We should like to see a series of London maps at known dates, like that by Roque for Johnson's and Goldsmith's London of 1746—surely we want one for Pepys's, too—showing not only the city as successive authors who have pictured it to us saw it, but also the gradual growth of the huge mass of house and street wherein we live and work.

DR. JOHN HILL BURTON, the historian of Scotland, has written an interesting memoir of his old schoolfellow and lifelong friend, the late Prof. W. Spalding, to accompany the re-

print of the latter's admirable 'Letter on the Authorship of "The Two Noble Kinsmen,"' which will be produced this autumn by the New Shakspeare Society. Mr. Harold Little-dale, of Trinity College, Dublin, has for some time been engaged on—1, a reprint of the original quarto of the play, with collations of all the other editions; 2, a revised text in the old spelling, with notes, glossary, and introduction. It was thought right to reprint Prof. Spalding's letter, not only because of its excellent dealing with the play, but because it contains one of the best analyses of the characteristics of Shakspeare's latest style and the secret of his supremacy. Some short notes and introduction will, perhaps, be furnished by Mr. Harold Little-dale and Mr. Furnivall. The book will form No. 1. of the eighth series of the New Shakspeare Society's publications.

MR. CHARLES SHAW, of the Middle Temple, will publish, through Messrs. Butterworths, on the 1st of January next, an 'Inns of Court Calendar,' being a record of dates and other matters connected with members of the English bar.

PROF. PAUL MEYER has been at Boulogne copying a MS. of French epic poetry, and in London examining a MS. relating to the first Crusade, and completing his edition of 'The Debate between the Heralde of Eng-lande and Fraunce, compyled by Thom. Coke, clarke of the Kynges recognysaunce, or vulgarly called clarke of the Statutes of the staple of Westmynster, and fynyshe the yere of our Lorde, M.D.L.,' for the Old French Text Society.

PROF. WESTWOOD is preparing 'Lapidarium Walliæ: the Early Inscribed and Sculptured Stones of Wales.'

THE forthcoming part of the *Transactions* of the Philological Society will contain the 'Fifth Annual Address of the President to the Philological Society, delivered at the Anniversary Meeting, Friday, 19th May, 1876,' by the Rev. Richard Morris, M.A., LL.D., and, among other communications, reports by the President, 'On the Work of the Philological Society in 1875-6,' and 'On English Dialects'; Dr. J. Muir, 'On Sanskrit'; Prof. Eggeling, 'On Sanskrit'; M. E. de Ujfalvy, 'Des Langues Ougro-Finnoises'; Dr. Ad. Neubauer, 'On Talmudical and Rabbinical Literature'; and the Rev. A. H. Sayce, 'On Etruscan.'

WE regret to announce the death, at the age of eighty, of the Rev. Robert Halley, D.D., late Principal of New College, London. Dr. Halley, besides some contributions to the theological literature of the country, was the author of 'Lancashire, its Puritanism and Nonconformity,' 2 vols. 8vo., which was published in Manchester several years ago.

MESSRS. MOREL, of Paris, have in the press a translation of Mr. Alan Cole's work on Lace, illustrated with photographic facsimiles of lace, printed by the London Permanent Printing Company. The translation will be made by M. C. Haussoullier, from a revised edition.

THE Bibliothèque Nationale has been put in possession of a voluminous correspondence between the late Emperor Napoleon the Third and his foster-sister, Madame Cornu. This correspondence began when the Emperor was only ten years old and continued until within

a few months of the Emperor's decease. One of the conditions upon which it now finds a place in the National Library is, that it shall not be published earlier than the year 1885; and another, that it is to be edited by M. Renan, or, failing him, by M. Duruy.

THE French Academy has adjudicated the Montyon prizes, for works useful to the advancement of public morals, as follows:—to M. Ludovic Carran, the prize of 2,500 francs, for his work entitled 'La Morale Utilitaire'; to M. De Valbezen, 2,000 francs, for his work entitled 'Les Anglais et l'Inde'; the same to M. Albert Dupaigne, for his 'Les Montagnes'; and the same to M. Hector De Saint-Maur, for his volume of poetry entitled 'Le Dernier Chant.' Four prizes, of 1,500 francs each, were likewise allotted to MM. A. Franklin, Stahl, Dupré-Lasale, and Jean Aicard.

HERR WILHELM BUCHNER concludes his sympathetic notice of the German poet Freiligrath in a supplement to the *Allgemeine Zeitung* of the 17th inst. The years of exile he spent in England are described in gloomy language. In May, 1856, he writes:—

"I have now been five years in England. The result is that I love Germany more than ever. I have no weak home-sickness, and certainly do not wish to return unless it can be done with honour. But the feeling of being in a foreign land makes itself more sensible each year. The children take more readily to foreign ways; but that is often a source of pain to me. A good education is dearer here than elsewhere, and the English school turns them into downright Englishmen."

Freiligrath's fiery revolutionary zeal, as we all know, was finally quelled, and he died fully reconciled with the United Fatherland. A national subscription, amounting to 60,000 thalers, rescued him from poverty, and national welcome greeted the grey-haired poet on his return home. His contributions to the *Athenæum* are mentioned in Herr Buchner's memoir.

PROF. RAWLINSON'S volume on the 'Seventh Great Oriental Monarchy' is also the subject of a laudatory article from the pen of A. D. Mordman, in the same journal. The writer says that he has been engaged for years in the study of Persian antiquities, and he can declare, "with full conviction, that Rawlinson's work is, in the highest degree, meritorious." Yet he remarks that Rawlinson is neither "an Orientalist nor a numismatist," and "both qualities are indispensable to an exhaustive presentation of the Sassanian period." But he does not consider that this want has made the work less attractive, but rather the contrary. The greater part of the article is taken up with minute criticisms, which the author offers as suggestions in case of a new edition or of a translation being required.

THE Report of M. Charles Grad to the French Geographical Society, 'On the Dutch in the Arctic Seas,' of Mr. S. R. van Campen, is not to be looked for under two or three months yet. In Holland, Mr. N. W. Posthumus, the Secretary of the Dutch Geographical Society, will, we understand, review the volume.

MR. STANDISH HALY is preparing a memoir of General Lord Hutchinson, of Alexandria, who subsequently became the second Earl of Donoughmore.

THE monthly list of Parliamentary Papers

for July is unusually long. It includes seventy Reports and Papers; sixty-three Bills, among which are found three of the six for which Ministers took credit in the Queen's Speech as the result of the session; and forty-nine Papers by Command. In the first group, interest attaches to a bulky Return of Ship-building and Dockyard Transactions, under the head of Navy Accounts; to Reports and Evidence on Railway Passenger Duty, on River Thames Toll-Bridges, and on the Depreciation of Silver. There is a Return of the Cost of Elementary Education in the United Kingdom for the Year 1874-5, and of the Sources from which defrayed. The Accounts of the Gas Companies of the Metropolis for 1875 are given, and we have a Report by the Principal of the Chemical Laboratory, Somerset House, on Experiments conducted by him for the Analysis of Butter. Lord Robert Montagu has again contributed a Paper on the very important subject of Conservancy Boards for River Basins. Among the Reports and Papers, we call attention to Correspondence relating to the Fine Arts in Great Britain and various Foreign Countries of Europe; to Correspondence between Great Britain, France, Belgium, and Holland respecting an International Sugar Convention; to the Nineteenth Report of the Inspector of Reformatory and Industrial Schools of Great Britain, and to the Report of Commissioners on the Projected Channel Tunnel and Railway between Great Britain and France. There is also Part X. of Commercial Reports from Her Majesty's Consuls, which, as usual, fails to indicate by its title the localities described (in this case Chili); and there is a Return of the Sums awarded to Officers by the Army Purchase Commissioners in each Year from 1871 to 1875.

SCIENCE

The Geographical Distribution of Animals.
By Alfred Russel Wallace. (Macmillan & Co.)

To the uninstructed a work on the geographical distribution of animals will probably suggest something in the form of a catalogue enumerating the kinds of animals found in this and that recognized territory or sub-division of the earth's surface, just as a catalogue of post-boxes might inform us of the distribution of the varieties of those useful institutions among the various streets and parishes of London. As a matter of fact, that was the kind of information which the naturalists of the last century and of earlier times assiduously collected, without further thought or question on the matter. About the beginning of the present century, however, the restless scientific spirit set itself to asking "the reason why" of the association of such different kinds of organisms in one and another part of the globe. The notion of the solidarity of a Fauna, that all its constituent members were interdependent, working together unconsciously for their common welfare, was propounded by Treviranus. The discovery and recognition of the remains of extinct animals, such as elephants and lions, in Northern Europe gave conclusive evidence that the distribution of the kinds of animals at present observed is not the distribution which has always obtained, and further consideration of

the changes wrought by man's influence in the extension of the area occupied by some wild animals (as of the horse in South America), and in the restriction of that occupied by others (as of the beaver in Europe), led naturalists to see that very slight causes could powerfully influence the simple presence or absence of animals in particular regions. It became clear that whole groups of animals—Faunæ, as they are termed—were constantly on the move, shifting their territory, extending in this direction, and shrinking in another, as conditions varied. Geology taught that conditions had varied, and were even now slowly changing, so that a dim perception of the reason why some animals are found here and others there was obtained.

Whilst the doctrine of special creation was dominant, a favourite hypothesis in connexion with this subject was that of "centres of creation." Every species must, it was said, have been created at some particular spot, and the problem of the student of geographical zoology was to trace the species back through its wanderings to its original home or "centre of creation." Not the least striking part of the new theory of the origin of species propounded by Mr. Darwin, and by the author of the book which serves as our text, was the remarkable way in which it illuminated the mass of facts ascertained by naturalists as to the distribution of the various species of animals, in past and present times, on the surface of the globe. It was shown that the more salient features, as well as the special details relating to the presence and absence of species and whole tribes of animals on various tracts of land, could be explained, as they could be in no other conceivable way, by the consideration of what must necessarily result from the interaction of two great natural processes, the one the slow change of specific form due to the preservation of favoured races in the struggle for existence, the other the well-ascertained constant change of the form of the globe's dry land—peninsulas separating from continents as islands, islands fusing to form new continents—continents breaking up or effecting junction with, or isolation from, one another. Thus Australia received the germ of her present abundant Fauna of pouched mammals when she was part of the Old-World continent, but separated from that connexion too soon to receive the various placental mammals which have, except in her isolated area, superseded these older forms. Thus South America, at one time unconnected with North America, developed her great sloths and armadillos, and, on fusing with the latter, sent her megatheriums to the north, and received mastodons and large cats in exchange.

The value of the Darwinian theory in connexion with the explanation of the geographical distribution of animals depends on the vast number of curious relations between past changes of the land surface, of which there is independent geological evidence on the one hand, and the positions occupied by species or groups of species, the migrations of which appear to have been hindered or facilitated by those changes, on the other. A great deal of most valuable fact and speculation on the subject is to be found in Mr. Wallace's earlier writings, in Mr. Darwin's 'Origin of Species,' in Sir Charles Lyell's 'Principles of

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Geology,' and in memoirs by Prof. Huxley and by Dr. Selater. The two bulky octavo volumes which Mr. Wallace has now produced are intended to bring before us all the available evidence on the various questions involved, to present us not only with the catalogue of animals and their habitats, but to discuss "the reason why" they are thus distributed, and, as he says, to stand in the same relation to those chapters of the fundamental work (Mr. Darwin's 'Origin of Species') which treat of geographical distribution, as does Mr. Darwin's own book, 'Animals and Plants under Domestication,' to the chapter on "Variation."

The result of Mr. Wallace's labours is a book which contains the most valuable information industriously put together, and certain to be of the highest importance to the zoological student. It would be, however, wrong to suggest that it is fitted for the general reader, and, probably, when the author determined to make it so complete a compilation as it is of all that is known of the geographical distribution of terrestrial animals, he abandoned the notion of addressing a wide public. The highly elaborate maps and the valuable catalogues of families and genera with their accurately stated geographical position appear somewhat ill-matched with the curious lithographed drawings of groups of mammals and birds dispersed through the volumes. These can be of no interest to the professed zoologist, and, on account of inaccurate portraiture (for instance, the sketch of the Cape ant-eater), may mislead the unskilled layman who has the courage to attempt the more generally interesting chapters of the book.

On the whole, the impression produced by Mr. Wallace's two volumes is, that neither our knowledge of geological phenomena nor of the distribution of some important groups of animals is sufficiently definite to render the production of a well-knit book on geographical zoology possible at the present time. To treat the subject succinctly, it would seem necessary that we should have the knowledge after which we are still groping, namely of the exact distribution of land and water in past geological epochs, and of the characteristic Fauna of each of those successively evanescent continents and islands. Then it would be possible, looking at the existing animals of any one region, to say that this species came during such and such an epoch into this area from such and such a tract of land, where it had been developed in connexion with this or that group of forms, the rest of which have migrated and undergone special modifications in another direction; and so on with all the various inhabitants of the territory under consideration.

Such a treatment of geographical zoology is the perfect one at which naturalists distantly aim. Those who are interested in following out the various hypotheses, methods of observation and comparison, by which they are endeavouring to compass this result, will find most thorough information in Mr. Wallace's work. We find there chapters on "The Means of Dispersal and Migration of Animals," on "Distribution as affected by the Conditions and Changes of the Earth's Surface," on "Zoological Regions," those tracts of the earth's surface first accurately distinguished by Dr. Selater, in each of which there appears to be an individuality of the Fauna or assemblage of

animal forms, marking it off more or less distinctly from neighbouring zoological regions, and which do not, we need hardly say, necessarily correspond to the regions recognized by political geography. Then there follows an account, with elaborate enumeration of families and genera, of the existing and extinct Fauna of each of these great zoological provinces, and finally, a series of chapters on the distribution of the recent and fossil mammals, birds, reptiles, amphibia, fishes, butterflies and beetles, and of molluscs, especially the land-snails.

The groups of animals just enumerated are the only ones of which Mr. Wallace treats. It is of these only that our knowledge is as yet extended enough, to furnish important evidence towards the real question at issue, the distribution of land and water in past geological epochs. When we reflect that the evidence to be derived from the distribution of the wingless kinds of insects with more than six legs—the spiders, centipedes, &c.—from the distribution of earth-worms, and even from the overwhelming crowd of witnesses furnished by the vegetable kingdom, has not been as yet worked into the treatment of the great problem before us, it becomes apparent how much remains to be done, and that such a work as Mr. Wallace's, being none the less meritorious and useful to the student, must be regarded—in the absence of any further comprehensive generalizations similar to that for which science became indebted to him eighteen years ago—rather as a collection of materials to serve for the elucidation of the problem of geographical distribution than as a work making marked progress towards the complete solution of that problem.

GEOGRAPHICAL NOTES.

MR. OCTAVIUS C. STONE, the New Guinea traveller, who was the first to penetrate inland towards the foot of the Owen Stanley Range, has just returned to England. It is to be hoped he will soon make public the stores of information he has gathered with regard to the interior of that island.

The Geographical Society recently founded in Rumania, under the presidency of Prince Charles, has already published a number of its *Bulletin*, which contains an important paper on the statistics of that principality.

Mr. Lucas arrived at Lado on the 30th of May, and was about to proceed to the Albert Nyanza, accompanied by Col. Gordon. This is good news, for Gessi's account of that lake is far from satisfactory, and Mr. Stanley only saw its south-eastern extremity.

The whole of Mr. Stanley's letters have appeared now, in the *Daily Telegraph* of the 10th and 14th inst., and we are thus able to form an opinion of the results achieved by him during his later journeys. The exploration of the Victoria Nyanza has been completed, and although Stanley's map may be defective in minor respects, there can be no doubt of its general correctness, and it reflects the highest credit upon the enterprise and perseverance of that traveller. The journey across the highlands separating Victoria from Albert Nyanza introduces us to another of those gigantic extinct volcanoes, which appear to abound in Eastern Africa. The Albert Nyanza appears actually to extend beyond the equator, as was suspected by Speke and Grant, and if Stanley is correct in stating that all the mountain-chains in that part of Africa run in a south-by-west direction, a longitudinal valley probably connects it with the Tanganyika, though all hopes of these two lakes being *one* must be given up now. The ascent of the Kagera, to a point eighty miles above Speke's

Windermere, was another achievement most creditable to Mr. Stanley. He describes that river as the most important that enters the Victoria Nyanza. According to him it is a shallow lake or lagoon, four to fourteen miles in width, but we must not forget that his visit took place during the rainy season, and that on Speke's map, too, both sides of the river are marked as being occupied by swamps.

If we may judge from a preliminary account of Sosnovski's journey through China and Mongolia, which has appeared in the *Journal* of the Russian Geographical Society, this expedition has yielded very important results. The route has been surveyed, twelve positions determined by careful astronomical observations: magnetical and hypsometrical observations were likewise made, and Dr. Pyasentzki made most important botanical and zoological collections. Sosnovski crossed the Thianshan to the north of Khami, where its height was ascertained to be 8,930 feet; Khami, to the south of the Pass, is 3,150 feet, Earkul, to the north of it, 6,700 feet above the sea.

SOCIETIES.

ENTOMOLOGICAL.—August 2.—Sir S. S. Saunders, V.P., in the chair.—Messrs. H. Swale and T. S. Hillman were elected Ordinary Members.—From a despatch from Her Majesty's Chargé d'Affaires at Madrid, a copy of which was forwarded to the Secretary through the Foreign Office, it appeared that the damage done this year by the locusts was considerably less than that of last year, owing to the number of soldiers which the Government had been able to employ, since the war was over, in assisting the inhabitants of the districts where the plague existed in destroying the insects. Specimens of the locust, as well as a number of earthen tubes containing the eggs, were forwarded to the Society, and on examination were ascertained to be the *Locusta albifrons*, Fab. (*Decticus albifrons*, Savigny).—Mr. F. Smith read a 'Note on *Nematus gallicola*, Steph.,' the Gall-maker so common on the leaves of species of *Salix*, but of which the male had, apparently, not previously been observed. From 500 to 600 galls collected by him in 1875, he had obtained a multitude of females, but only two males; and he thought that by perseverance in this way it would be possible to obtain the males of this and other allied species of which the males were practically unknown, the female being capable of continuing the species without immediate male influence; and he argued from this that the long-sought males of *Cynips* might some day be found by collecting the galls early in the year. He expressed his belief that Mr. Walsh had proved beyond question the breeding of a male *Cynips* in America, although the precise generic rank of the supposed *Cynips* was disputed by some of the Members present.—The President (Prof. Westwood), who was unable to be at the meeting, forwarded some 'Notes of the Habits of a Lepidopterous Insect parasitic on *Fulgora candelaria*,' by J. C. Bowring, with a description of the species, and drawings of the insect in its different stages, by himself. It appeared that the Coccus-like larvæ were found attached to the dorsal surface of the *Fulgora*, feeding upon the waxy secretion of the latter, and covering itself with a cottony substance. From its general appearance the Professor was disposed to place the insect among the Arctiidae. It was discovered many years ago by Mr. Bowring, and he (Prof. Westwood) had noticed it at the Meeting of the British Association at Oxford, in 1860, under the name of *Epipyrops anomala*.—The Rev. R. P. Murray forwarded a paper by Mr. W. H. Miskin, of Brisbane, containing 'Descriptions of New Species of Australian Diurnal Lepidoptera in his own Collection.'—Mr. Edward Saunders communicated the third and concluding portion of his 'Synopsis of British Hemiptera-Heteroptera.'

Science Gossip.

PROF. PETERS, at Hamilton College, Clinton, U.S., discovered another new planet, No. 165, on

the night of the 10th inst. This is the eighth planetary discovery of the present year.

THE Mineralogical Society of Great Britain will hold its first Annual Meeting at Glasgow, on September the 6th. The chair will be taken by Dr. Heddel.

THE Report of the Miners' Association of Cornwall and Devonshire for 1875 has just been issued. It contains some interesting papers on Mining and Mineralogy.

AT the recent May Examinations there were 207 successful passes by the students of the Mining Classes of Devonshire and Cornwall in Inorganic Chemistry, Mineralogy, Geology, Mining, Applied and Theoretical Mechanics, Steam, Metallurgy, and Mechanical Drawing. The Annual Meeting of the Miners' Association will be held at Falmouth, on September 6, in the hall of the Royal Cornwall Polytechnic Society.

PROF. ROSCOE'S valuable researches on the rare metal vanadium have led Dr. J. Blake to appropriately bestow the name of Roscoelite upon a new American species of mica which contains vanadium.

THE *American Journal of Science and Arts*, for July, contains several valuable papers. One 'On a Disease of Olive and Orange Trees,' occurring in California in the spring and summer of 1875, is of peculiar interest.

RHODEINE is the name which M. E. Jacquemin has applied to a beautiful rose-coloured derivative of aniline which he has recently discovered. Its production appears to place in the chemist's hands a remarkably delicate test for aniline; but the colouring matter is said to be too fugitive to admit of its application in the arts.

THE *Moniteur Scientifique* of Dr. Quesneville has a valuable paper, by M. Radau, on 'La Constante de l'Aberration.'

MEMOIRS in the Russian language are generally so inaccessible to students of natural science in this country, that we are glad to see in the *Annals of Natural History* a translation of Dr. Severtzoff's paper on the Mammals of Turkestan.

AT a recent meeting of the French Academy of Sciences, M. Moissonnier called attention to the existence in Spain of a deposit of nickel ore, similar to that which has lately attracted so much attention in New Caledonia.

FINE ARTS

DORÉ'S TWO GREAT WORKS, 'CHRIST LEAVING THE PRÆTORIUM,' and 'CHRIST ENTERING THE TEMPLE' (the latter just completed), each 31 by 23 feet, with 'Dream of Pilate's Wife,' 'Christian Martyrs,' 'Night of the Crucifixion,' 'House of Calaphas,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

THE PRIVATE COLLECTIONS OF ENGLAND.

NO. XXIII.—RABY CASTLE.

THE Duke of Cleveland's liberality enabled us to examine the pictures in Raby Castle, near Staindrop. This privilege is the more to be valued, as the castle is not generally shown to visitors, and because it contains noble specimens of art, and numerous portraits of historical personages, many being due to famous painters. As the collection has not been described before, the Duke's favour is in all respects great, and our obligations are the more considerable. As with most English private collections, the pictures at Raby were evidently collected by different persons at diverse periods, but in chief by one amateur. The portraits are due to family predilections and political associations, as appears by the occurrence of more than one likeness of Pulteney, Earl of Bath, the potent "reformer," and, as some would have it, renegade, of the last century, who, in accepting a coronet, incurred anything but honour from his former associates, gave to Walpole, his great antagonist, the occasion for a triumph of astuteness, and permitted his foes to tell,—

How Pulteney trucked the fairest fame
For a Right Honourable name,
To call his vixen by.

The "vixen" being the *ci-devant* Miss Gumley,

Bolingbroke's mistress, possessor of the "soft desk" so famous in the secret history of the Treaty of Utrecht. These portraits of Pulteney seem to have reached Raby by more than one hand, including, no doubt, that Mr. Henry Vane, the first Earl of Darlington, so vigorously abused by Horace Walpole, and Sir C. Hanbury Williams. The present Duke of Cleveland added to the gallery at Raby its chief attraction, the famous Teniers's 'Interior of the Artist's Studio,' a marvelous picture. We write of this as the chief attraction, but are self-rebuked by means of Van Dyck's inestimable life-size portraits of Snyder and his Wife, a group, of which more presently, these pictures are in the Dining-room at Raby.

It will serve no purpose to classify the pictures now to be described; they are not classified on the walls, and no school is represented so extensively as to supply means for illustrating its development or decline. Classification by schools of art looks, it is true, better in a descriptive and critical paper, and pretends to the character of an analysis, but it merely seems, and is not really, better, and to employ that mode of disposing of the materials we have gathered would deprive our labours of all value in supplying a guide to the collection before us. Large collections, such as those at Chatsworth and Castle Howard, admit, and indeed require, at least the simplest mode of classification, that is, by grouping the painters' works, but even the rich gathering at Raby is not extensive enough to allow any other than the progressive mode of arranging our notes, *i.e.*, in the order suggested by the pictures on the walls.

Before entering the so-called "Baron's Hall," the visitor sees two portraits of the first Duke of Cleveland, by H. B. Chalon, one dating from 1820, a capital portrait, full of character, and remarkable for the skilful painting of the dogs it contains, and which justify the title 'Raby Kennel'; the second picture shows the Duke mounted, accompanied by equally well-painted dogs. One is not accustomed to look at H. B. Chalon as an animal painter of such considerable power. He was not related to the brothers, R.A.s, of the same name, but the author of a capital book on the Horse, and innumerable pictures of horses and dogs.—A capital Hoppner, of 'Elizabeth, second wife of the first Duke of Cleveland,' who died in 1861, hangs near these: it is whole-length, in white satin, with a greyhound near her. It is painted with delicate, brilliant carnations, with very pretty colour, a remarkably fine specimen of its class.—Here is a good old copy from the great Paolo Veronese, 'The Marriage in Cana,' in the Louvre.—The next picture must have been dear to our mothers and grandmothers, for it is the original of countless copies made by those ladies in needlework, prompted by the late Miss Linwood, whose exhibition in Leicester Square was described by Thackeray as a place "favourable to solitary meditation and repentance," so dreary had it become in his time, though of yore the very focus of the Penelopes of two generations, from 1798 to 1845, when her enormous works sold for "songs." This work is the once-famous 'Woodman,' by Thomas Barker, of Bath, who painted two versions of it, and was reproduced on china, pottery, and in countless samplers. One of these versions was sold for five hundred guineas, an enormous sum in those days. Barker reproduced, without exactly copying, the manner of Gainsborough in subjects of the kind illustrated here in the representation of a stalwart but aged woodman, with his dog, walking deliberately in a forest path, in snowy weather, with a bundle of sticks on his shoulder, smoking a short pipe, and holding an axe. The head is full of character, of an aptly sentimental kind, and the whole is painted with considerable brush power. It was engraved in Bartolozzi's workshop. Barker's 'Rustic Figures' are still esteemed; he died in 1847. He is not to be confounded with his brother Benjamin, likewise a landscape artist.—A capital picture by Pompeo Battoni, who painted many of the English *cognoscenti* in Rome, represents 'W. Banks, Esq., of Winstanley Hall,' an interesting

example, but lacking clearness, with dull colour; the hands are badly drawn, but with all the opaque rawness of the flesh, and general lack of warmth, it is a solid, skilful piece of a sound, academical order, yet in no respects as good or so lively as the works of Vanloo, with which the productions of Battoni have been compared, and of which we find a first-rate example at Raby.

We may now enter the "Baron's Hall," a magnificent chamber, more like a modern drawing-room than anything suggested by the romantic title it bears. Here, above a lofty dado, is a double range of portraits such as few mansions in England can surpass, and not the less interesting because none of them were at the National Portrait Exhibitions. 'Frances Lady Vane,' wife of Sir H. Vane the elder, appears in a half-length figure, very like a Van Dyck, but, in some respects, resembling a picture by "Old Stone," and, possibly, a copy by the latter from a picture by the former, for it is of almost too high a quality in design for Stone, and not quite so attractively, but at least as solidly, painted as a Van Dyck; she has a fan in her left hand; the head is nearly in full view; the light is from our left, the eyes to the front; she wears a black dress, slashed with white, a high bertha. We are inclined to credit "Old Stone" with this work, because we remember the Marquis of Salisbury's highly characteristic 'Countess of Cumberland,' by Stone, a truly fine specimen of a painter who was much better than a copyist of Van Dyck—a real and accomplished artist.—Here is the husband, Sir Henry Vane, the very man who entertained Charles the First here at Raby, looking so like a Stone that we can hardly doubt its origin. It is the companion to the last, a half-length figure, the face in three-quarters view to our right, the eyes a little cast down, and turned to the front; in a black dress slashed with white, a high, falling collar, edged with lace; a portrait full of character and intensely expressive, most apt to the history of the statesman.

Near this is a good Hudson, of 'Gilbert, Second Lord Bernard'; and not far off is a Van Dyck, of 'John, Lord Finch, of Fordwich, Lord Keeper,' the man who, as Speaker, Benjamin Valentine and Denzil Holles held down in his chair on a certain never-to-be-forgotten occasion. He appears here with the seals in a bag, of which he rather jealously, as it seems to us, holds the string, and this proves the portrait to have been painted after 1630, probably in honour of his promotion to the Keepership, of which he was immensely proud, little thinking of the "clipping of Finch's wings," which was so soon to be effected, much to his discomfort. Every one knows Hollar's famous portrait of him; that by Faithorne has Finch's wings displayed at the back of his head, suggesting his flight to France, in 1640, in a very different plight to that represented here:—

O subtil Finch, 'tis well he scaped is,
His singing else had been quite spoiled ere this.

So sang a potent ballad-maker, chanting a song of "Liberty recovered." The figure is nearly at full length, seated rather rigidly in a chair, the face in three-quarters view to our right; each hand is on the arm of the chair, an action probably due to custom during his long tenure of the Speakership, and by no means without pathos to us, who are eagerly seeking new light, be it ever so faint a gleam, on the manners and ways of the men of that tremendous time; his eyes look forward and slightly downward. There is a certain aspect of what one may call pedagogic severity in the face; it was this man who, in the fullness of his tyranny, added to the merciless sentence on poor Prynne the infamy of branding his face with "S. L.," which Prynne wittily styled his '*Stigmata Laudis*'; a terrible branding for Land and Finch it proved to be. There are craft, insolence, and weakness—see, for the last, the underbanging chin—in this face—a face, let us but remember, which was watched during many a sitting of the Commons, on memorable days, by men to whom we owe so much. He wears his official dress, a

black silk robe embroidered with gold, a plain white collar and cuffs; a curtain behind is enriched with brocade of gold on black. A solid, rich, sober, and noble picture, strongly resembling Van Dyck's earlier Genoese manner, to which he reverted on special occasions long after he had adopted in general a livelier mood, and particularly affected when, as here, large masses of black were to be dealt with, i.e., he treated such masses in the Genoese or Italian manner rather than in Rubens's mode, with strong contrasts, or in the older subdued harmonious fashion of the Low Countries.

A portrait of a young lady, seated, wearing a blue scarf across the knees of her white dress, a nearly full-length figure, with the left elbow on a table, the hand at her neck, is supposed to represent the Hon. Anne Vane, eldest daughter of the before-named Gilbert, second Lord Barnard, and is ascribed to Kneller, but doubtless the work of Vanderbanck, and the original of Faber's mezzotint. She is a handsome, lively-looking damsel, even in the hard-hearted picture, and looks about twenty-two or twenty-five years of age. If this is really a portrait of Miss Vane, it preserves the lineaments of a very unfortunate lady, the subject of abundant scandal in the second quarter of the last century, the "Vanella" of many a *chronique scandaleuse*, Maid of Honour to Queen Caroline, and the reputed mistress of that ignominious prince, Frederick of Wales, and mother of Cornwall Fitz-Frederick Vane, of whom the Prince believed himself the father, who was born in 1732, and died a week before his mother, 1736. Walpole and Lord Hervey illustrate the tale of Miss Vane's troubles; see likewise *Notes and Queries*, 5th S., i. 172, and the 'Catalogue of Satirical Prints in the British Museum,' Nos. 1905, 1905a, and 2270. If this could be by Kneller, which is hardly probable, it cannot represent Miss Vane. The portrait, lively as it is, hardly justifies the suggestions of Johnson's line—

And Vane could tell what ills from beauty spring.

But then Vanderbanck was a poor creature with a pretty woman. There was another Hon. Anne Vane, niece of the above, and doubtless named after this lady in her happier days, but this can hardly be her portrait.—A lady with feathers in her hair, wearing a yellow dress, and a red bust knot, is supposed to be one of the Ladies Finch, daughters of the seventh Earl of Winchelsea; if so, she was one of Walpole's "black funeral Finches." A very good portrait, the painter of which we do not recognize.—Sir Henry Vane the Younger is represented here by a capital portrait, full of character.

We next noticed a capital likeness of William Pulteney, Earl of Bath, before named, painted by Allan Ramsay's pupil, David Martin. Pulteney wears a pinkish grey dress, edged with gold, a very sober, handsome, "old-gentlemanly" costume, suited to the age of this likeness of the statesman, which, by the way, has been more than once repeated, as the collection at Raby shows. It is rather more than a half-length figure, with the hands, upright, wearing a powdered wig about a face which Time's frosts have pinched severely; the light is from our left. A good and honest, but rather hard picture.—A far more attractive work, of a less important man, is in the rank with "Pulteney." It is Vanloo's sparkling, whole-length portrait of Frederick, Prince of Wales. It is of the "size of life," and much bigger than the dapper little Highness it represents with transcendent good-fortune and admirably adapted skill. Fair as the Prince was, with that bright skin, and those white eyebrows and lashes, he could not have been painted better than in this sky-blue coat trimmed with silver, and neat little breeches to match; a yellow under-vest showing beneath the gleaming breast-plate, which, to the astonishment of beholders, he wears here, with the riband of the Garter and white stockings, a complete *petit maître*. The figure is turned in three-quarters view to our right, with an unconsciously "perky" air, which is suggestive of unsuspected humour on the part of the painter. It is executed with charming skill and tact, with tasteful colour, and seems in a sparkle all

over, quite a dapper fairy prince of the eighteenth century, and very much of a "beau" to boot. He stands at a table, and points, in a half-foppish, half-imbecile way, at a royal crown which lies there,—not for him, indeed, as Time and Fate combined to prove,—near a plumed casque. Here likewise is depicted a neat cocked hat of black velvet, so that he had three coverings for his poor little head. Was the royal crown put there by Vanloo by way of sly satire? The Prince has a weak, but genial, not unkindly look.

Had Lawrence's lot fallen on other times, and had he had the academical learning of Vanloo, he could not have painted better than appears in the sparkling portrait of Prince Frederick. One sees something in common—admitting the superior culture of the Dutchman, the superior tact of the Englishman—between the last-named work and that by Lawrence, which hangs near it, 'Portrait of Elizabeth (born Russell), second wife of the first Duke of Cleveland.' It is instructive to compare this portrait with that by Hoppner, before named, of the same lady. It is a good and rich, more than usually solid Lawrence, and the superior of the two, in making the Duchess more like a lady than Hoppner's: both have a demonstrative character, which would not now be fashionable.—Near this is 'Mary (born Randyll), Lady Barnard,' mother of "Vanella."—Further on is a sound, prosaic, and trustworthy portrait of the present 'Duchess of Cleveland,' by Mr. H. Wells.—Kneller's half-length portrait of Pope, or possibly a repetition of it, which was engraved by J. Smith in 1717, when the poet was twenty-eight years of age, is here; he wears a green cap, and has his hands on a volume of Homer, not wholly his own, as ill-natured critics were wont to say, for this must have been painted about the time of the publication of the first part of the *Iliad*, 1715, so that it is an unusually early portrait.—In the same line is a capital Lely, 'Portrait of the Duchess of Portsmouth,' seated, in those colours Lely so often affected, and which may have attracted her graceless Grace, to wit, a scarf of a clear, rather lightish blue, over a dead-leaf satin dress, very much rumpled, as usual.

In the Staircase hangs a grand Turner, a panorama of the country about Raby, including the castle in the centre, in what is comparatively a hollow; bounds, followed by huntsmen, are crossing the front, which a cloud shadow traverses. The whole view is painted and adapted to pictorial purposes with consummate tact, and much is made of the landscape, over the distance of which rain is pouring, obscuring the remote portions but not hiding them; between these and the foreground shadow the castle stands emphasized in light,—we look down on it from a neighbouring height. The sky, a superb study, of rare importance, and rendered with magical power to deal with the vast expansiveness of nature, gives to the very life, and not with general effect alone, but with delightful subtlety of delicate grading of tones and tints, inexhaustible varieties of light, half tone, shadow, light transmitted, and light reflected, transparent, dense, and semi-opaque clouds, such as abound, one and all, in a showery autumnal day. The broad-leaved plants and field herbage near the eye are painted with character, vigour, and solidity, combined with the rest with amazing skill, which appears likewise in the masses of verdure of the more distant parts of the scene, and the modelling of the contours of the country. The picture represents Turner's mode of painting about 1818, when it was exhibited at the Royal Academy, and is one of the best of the works due to the period so happily illustrated by 'Entrance of the Meuse: Orange Merchantman going to pieces on the Bar,' now in the National Gallery, and exhibited in 1819; the 'Field of Waterloo,' likewise in the National Gallery, was exhibited with 'Raby Castle,' and all these works display a transitional phase in Turner's practice which is of extreme importance in his life's work.

In the Dining-room at Raby are the most precious specimens of the art of the old masters in this collection, by Van Dyck, D. Teniers,

Bassano, Lely, and others. We name the more important of these, and begin with an invaluable Van Dyck, a life-size group, supposed to represent Snyder and his wife, being rather more than three-quarters length figures, seated, side by side, without an attempt on the part of the painter to achieve grouping or an harmonious combination of the figures, which, however, are not ungracefully designed nor awkwardly disposed in their relation to each other. Both sitters are dressed in black, which seems to have been Snyder's customary dress colour. He has crimson satin sleeves; her bodice is embroidered with gold; both wear large white ruffs, hers being stiffly plaited, his of less formal nature. The picture is of a solid, rich, and fine character, not without some qualities which bear considerable resemblance to the efforts of Antonio Moro, as in the comparative thinness of the carnations, which exhibit relatively little of the impasto of the school of Rubens. There can hardly be a doubt that Van Dyck painted these very remarkable and valuable portraits, and the fact that he must have produced them before he left Antwerp, in 1623, when he was in the twenty-fourth year of his age, is noteworthy. In the light, thin, clear, firm, and precise touch and the admirable modelling distinct in this picture, especially in the flesh, we see something resembling the torso of "Icarus," in Earl Spencer's picture, 'Dedalus and Icarus,' which we noticed lately as now at South Kensington, a loan from Althorp; but the uniform, conventional, golden carnations of "Icarus" are not present in the flesh of the group, which is exquisitely treated in respect to the greys, a clear, pearly tint pervading them, which is delightful to the lover of nature. The modelling here is deliciously crisp and learned. It is one of the most acceptable outcomings of the school of Rubens that we know. We suppose this picture to have been painted some time after Snyder was married to Margaret, sister of Cornelis de Vos, in 1611. She died in 1647. Van Dyck painted both Snyder and his wife on more than one occasion; he made an etching of Snyder, a subject worthy of even his skill. Of the most famous portrait of Snyder painted by Van Dyck, that at Castle Howard, we shall have occasion to write before long, while describing the superb collection of the Earl of Carlisle. The portrait now before us shows Snyder much younger than he appears at Castle Howard. He was born in 1579, and looks here about thirty-five, a very handsome, intelligent, and gentlemanly man; the face is a little, a very little, faded in the painting, but its honest dignity is full of charm. His wife looks, as we imagine, a little nervous, as if she was slightly over-sensitive to the honour of being painted by the even then superb Van Dyck, her husband's life-long friend. Her little black eyes sparkle demurely, and there is a gentle truthful simplicity, without weakness, in her face. We take it that the Castle Howard portrait of Snyder was painted after her death, and during the interval of ten years which ensued before he joined her in the tomb at Antwerp; the sad pathos and the worn expression of his face support this notion. Another Van Dyck hangs near the last, a work of later date, and of far less interest. It represents James, first Duke of Hamilton, at three-quarters length, with his right hand at his sword-belt, the left hand hanging down. The face is of a very striking, somewhat wild character; rough masses of black hair are about the head, which is still further distinguished, in the same fashion, by the untrimmed beard and moustaches. These accompaniments to a by no means elevated set of features owe something to Van Dyck, who has probably refined on them, and we do not get the true aspect of the man, but a finer one, until we look below the surface, and then a revelation bursts on the observer not much unlike that which awaits him who really studies Van Dyck's portraits of Charles the First, whom he made seem to the hasty eye one of the most picturesque men of his age, but for the student preserved the cold, shallow, cruel, and "varnished" quality of the royal head. In the portrait of the Duke of Hamilton

there is a certain surliness expressed, which is piquant and attractive. There is a portrait of this nobleman at Windsor, generally ascribed to Honthorst; another, full-length, by Van Dyck, is at Castle Howard; the latter was at the National Portrait Exhibition in 1866.

One of the most admirable Tenierses in England is the 'Interior of the Artist's Studio,' a large room, hung about with pictures, with more standing on the floor, including several famous works, such as Rubens's 'Samson and Dalilah,' Correggio's 'Christ's Agony in the Garden,' now in the National Gallery (No. 79), and various landscapes by Teniers himself, or his father, and others, all being given with surprising vivacity and beauty. Teniers, with a picture before him on the easel, seems to be in the act of introducing the figure of an old woman, from a model sitting in front, in an olive dress, white cap and collar; her hands are in a muff, and her face bears a most charmingly-rendered smile of satisfaction on the features, as if she were proud to be painted; her darkened skin and withered contours are represented with marvellous vigour and fidelity. Two gentlemen stand near the easel,—both figures are evidently portraits; two more are conversing in the background. Coins, casts, prints, and sketches lie on the table. The picture is lighted with all the brilliant breadth and rich tones of which no one was an abler master than Teniers. His olive silvery-grey, so delightful to the student's eye, is here in perfection. The picture would look much better in a black frame than it does. This work formerly belonged, we believe, to Sir Culling Eardley, and was sold in 1860 for 462*l.*, and previously belonged to the Prince de Carignano, at the sale of whose collections, in 1742, it was sold, with 'The Archduke's Gallery,' by Teniers, for 105*l.*

In the same room hangs another 'Portrait of Pulteney,' a nearly full-length, life-size figure, dressed as before, holding a crutch stick in his left hand, the right hand lying on a marble-topped table; he looks a very cautious old gentleman, with a somewhat genial face, as he was and had been before this picture was painted. The other portrait is sullen, and suggests those dreadful lines, by one who hated him in the most exemplary manner, and bade him—

With your obedient wife retire,
And sitting silent by the fire,
A sullen tête-à-tête,
Think over all you've done or said,
And curse the hour that you were made
Unprofitably great.

Here is a Bassano's 'Fish Market,' with many figures, by the best of the name, and doubtless painted at a somewhat late period; it is a good, indeed a capital, specimen of Bassano's more careful mood; no one was more unequal than he, not even among his compeers of the late Venetian school.

In the Small Dining-room at Raby we noticed an Artois, a capital large 'Landscape,' an excellent specimen of his formal manner.—One of Wilson's numerous pictures of 'Tivoli,' a good example, hangs near; it shows the road at the foot of the rock; on the other side is the ruin of the Temple. It has a fine and characteristically composed sky.—Here is a fine Old Teniers, 'A Cavern Scene,' comprising small figures, and showing a large and striking opening through an arched rock on our right; a bright, delicate, and solid picture, well worth comparing with that now in the National Gallery, 'A Rocky Landscape, with Figures' (949), part of the Wynn Ellis Gift, which is not equal to that before us. Teniers's gipsies, or whoever were the swarthy folks he painted so often, seem settled in this cavern.—A greater contrast than that afforded by the last-named picture and the Pannini which hangs near it, could not be expected. This is a very fine 'Architectural Composition,' just such as those are by which Pannini so happily reflected the taste, the sentiment, or rather the sentimentality, the stilted grandiosity of his time, the qualities of which offend us the less because they are in keeping with the age which brought them forth, and, if such things could be spontaneous, are spontaneous. Stately arcades, as if of an artificial ruin,

enclose a large courtyard.—We next noticed a 'Country Scene,' a cabaret with figures, probably rightly attributed to Teniers the Younger, but we were not strongly attracted by it.—Near it is a 'Shipwreck,' by J. Veret, dated "Rome, 1741."

In the Library is a first-rate Jan Steen. A buxom woman nurses a baby, and is somewhat roughly courted by an old gentleman with a plume in his hat: she does not reject him. Her husband (?) dozes, stooping over his knees, which are set forward; other figures are in the background. Technically speaking, there is nothing to be said about this thoroughly characteristic example; it is what Jan Steens always are; its design is, however, superior to the common from this painter, good designer as he was. The variety of the expressions is wonderful; the abundance of character is inexhaustible in humorous qualities. Its colour is charming. We say so much of this work, with the reserve due to lack of opportunity to examine it near the eye—an important matter in forming an opinion of a Jan Steen, or what may look like his work.—By A. Van Ostade we have here a picture, representing 'Four Peasants in an Alehouse.' They are seated about a table at cards; a woman is looking over them; a dog is on our right. The workmanship is rich in tone, and very deep in its luminosity, especially in the shadows, and the colour, as ever with fine A. Van Ostades, is potent. The expressions are admirable, as they ought to be when genuine works of this master are in question: notice the sly eagerness of the man who is about to play his card. One of the truest charms of this picture is in its light and shade; the high, roughly-built roof, with the rude stair on our right, being full of dim lights and deep obscurities, which are so rich and fine that even the coarse material, on which Art has been thus employed, becomes poetically suggestive. The surface looks a little dry, but the picture below that is apparently in perfect condition. A painting, generally answering this description, formerly belonged to Sir Simon Clarke, and was sold in 1840 for 535*l.*; but it would be difficult to identify the same with this work only by means of the brief lines of a sale catalogue; Sir S. Clarke's picture was described as from the collection of the Prince de Conti. By Orizante (J. F. Van Bloemen) we find a capital landscape, with figures,—a Poussinish work, as usual with him, and one of his excellent 'gallery pictures,' as they were called,—that is, pictures of very considerable merit, but so deficient in motive that their owners were wont to shift them hither and thither, to make way for the new favourites of the hour; of Orizante's works it is generally true that they "would have been better if the painter had taken more pains"; they are but too frequently mechanical in touch, conventional in sentiment, and yet there is almost invariably "something in them" which strikes the student as really artistic. Here is a fine example of W. Mieris's fancy for painting window scenes, bought, we believe, at the sale of Mr. Wells's pictures in 1848, 'A Woman selling Fish at a Window,' a man holding up a large cod-fish by its gills; the usual accompaniments of game and vegetables are near; and below the window-sill appears the Bacchanalian sculpture which Mieris, like Dou, so often depicted in such a place. Although it is now rather bony, a very frequent state of pictures by this artist, this is a thoroughly good specimen of his work; it is a perfect type of delicate finish and smoothness, with remarkable solidity, the latter being a quality by no means always found in productions of the school here represented. The modelling is perfect, and, of course, very hard; the surface of the picture, owing to the state of the varnish, is very much "chilled."—Attributed to Rembrandt is a bust of an old man.—A life-size 'Head of a Burgomaster' (?), by Gerard Dou, will not be overlooked by the student at Raby; the figure, wearing a crimson cap, sits, leaning his cheek on one hand; one elbow rests on a cushion.—Near this is a Vander Neer (!), 'Moonlight on a River,' so much injured, apparently by exposure to sunlight and heat, that we dare not pretend to

judge of it, but it must, "once upon a time," have been an acceptable picture.—A very interesting Reynolds occurs in this room, being a sketch or an unfinished repetition—Sir Joshua made more than one of these portraits—of his famous 'Portrait of the Marquis of Granby,' standing at the side of his horse; the picture itself was burnt at Belvoir Castle. Such a study was sold with Mr. Allnutt's Collection, June 20, 1863, Lot 461, for 53*l.* 11*s.*—By W. Van de Velde we noted a truly impressive and remarkably fine example, an unusually small one, the smallest work of the painter we can recall to mind. It is called 'A Storm at Sea,' and tells the story with prodigious expression, and poetic emphasis very unusual: craft driving before the wind; and this—the point is characteristic of Van de Velde's mode of thinking, his idiosyncrasy of invention—seems to issue from a single gap in the slaty heavens, the whole sky being otherwise hidden by dense, dark-grey, and apparently ponderous cumuli; the gap gives a view, as of a tunnel through this world of vapour, to the very deep blue firmament itself; the walls, so to say, of the gap, and the illimitable bases of the gigantic clouds, which have been seemingly pierced by tremendous gusts, the effect of which is displayed on the sea and its vessels, are wonderfully modelled, of course in Van de Velde's solid, too solid, fashion. Yet the grandeur of these prodigious bulks, and the long vista of their lines made with the tossing ridges of the sea, are elements of terrific expression. As usual, the picture is very hard in texture and blackish in colour, void of "colour," in the artistic sense, altogether. The waves, like the clouds, have been modelled with extraordinary care and skill. Van de Velde is so seldom found to have been capable of the poetry of action, indeed he seems to have had little poetry in him, that an exceptional picture is the more precious.—By Claude, or an admirable copy, which it is we cannot say, not having completed our examination of the picture, is a fine version of the subject of the "Baillon Claude," No. 14 in the National Gallery, 'The Embarkation of the Queen of Sheba.'—Near it are two more excellent Panninis, architectural compositions of great spirit and dramatic suggestiveness. One of them, that of the exterior of a palace, an obelisk on our right, has been, we believe, engraved.—Here is a Lely, 'Portrait of Lady M. Sackville, wife of Lord Broghill.'—Likewise a capital 'Portrait' of a lady, by Romney, half-length, in a blue scarf.

In the next paper of this series we propose to describe some of the illuminated MSS., autographs, bindings, and rare printed books in the Library of York Minster, which we examined under the courteous guidance of Canon Raine.

THE COLLECTION OF M. GAMBART AT LES PALMIERS, NICE.

THAT portion of M. Gambart's collection which is hung in his villa (Les Palmiers) at Nice contains examples of many modern masters, French, Flemish, and Italian, but it derives especial distinction from the beauty and importance of the numerous works by Mr. Alma Tadema which it comprises. The celebrated 'Death of an Emperor,' which was in the Royal Academy Exhibition of 1871, is here; and here, too, 'The Poet reading Verses to his Mistress,' 'The Vintage Procession,' exhibited in Bond Street in 1872, 'The Picture Gallery,' and 'Joseph, Overseer of Pharaoh's Granaries,' both from the Royal Academy of 1874, and 'Sculpture' from that of 1875. Besides these six capital works, M. Gambart also possesses a small but very noble water-colour drawing by the same master. All these paintings are so well known and have been so recently exhibited that a minute description would be unnecessary; but getting so many gathered together affords an unusually excellent opportunity for studying Mr. Tadema's point of view and general method of treatment. Large or small, everything which he attempts is carried out with the same conscientious forethought, with the same unswerving obedience to the laws which govern the production of all fine design. He is not a poet in the popular

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acceptation of the term. His work makes no appeal to the emotions. It has no accent of passionate sentiment, it knows no angry haste, nor the imperfections which we must often forgive to the man whose quivering senses lie at the mercy of voluptuous impressions. There is no "excess of subjectivity," no rare madness in Mr. Tadema's work; it is Greek, if not in taste, in its perfect sanity, in its intelligibility, in its direct simplicity of purpose, in its wise and dignified self-control. To those who wish "to be moved," who wish to sob or to pray, he has no message. His language is that of science rather than of rhetoric. He addresses himself to our æsthetic perceptions at the point where sense-impressions are least disturbed by excited emotion, and are, consequently, most subject to the control of intellectual action. He speaks, therefore, specially to artists, or to those who have given themselves such a training as may enable them in some measure to appreciate his admirable technical skill in its infinitely subtle refinements of application. In 'The Death of an Emperor,' he has, indeed, touched a dramatic situation, but even this is rare with him, and even here the significance of the tragedy is not vulgarly obvious; the meaning of the situation, like that of the art, is esoteric. In a single scene, Mr. Tadema has condensed all the lives of Suetonius, all the pages of the Augustan historians. 'The Death of an Emperor' tells the whole story of the decline and fall of the Roman Empire. It has been said that the picture has too bizarre an accent, that the terror of the situation is lessened by the grotesque; but this element of the grotesque is essential to the complete rendering of the tragedy. To miss it would be to miss precisely that which gives to the moment its most portentous significance, and nothing is lacking which should properly be here. Not only the emperor who has fallen, but he who is to succeed him, is placed before us. The dead Cæsar and his slave are flung upon the floor; the awful, indistinguishable, nevertheless mass looms out of the gloomy shadows of the darkened chamber; curled within the folds of the curtain against the wall at the back, shivering with agonized expectation, is the man who has looked for death, but who is hailed as Cæsar. He hears and doubts, and half believes; already a bloodshot lust for power leaps into his eyes, and his pulses throb with gathering desire for sins without name or precedent, his lips twitch with hunger after the cruel delights of the coward. He passes at a bound from the agony of nervous terror to the delirious exaltation of nervous passion. The almost absurd movement of the swordsmen who salute him is simply true to the situation; he mocks the recoil of the abject wretch by the very exaggeration of his attitude. It is to Cæsar, not to him who bears the title, that he bows; and the same temper is shown by the group crowding in to gaze both on the monster from whom they are delivered and on him whom they have set up in his stead. There is no pity in their faces, no horror, no amazement, no fair womanly shrinking from wrath and wrong; familiar with blood and hardened by violence, curious and callous, men for whom justice has no meaning, women for whom mercy has no charm, they press in to see how this new thing has come to pass. High above all, the marble bust of the first great Cæsar, self-concentrated and severe, bears witness to the days when there yet lived in Rome worthy descendants of the strong men who builded the state. But the race of heroes is extinct. If hot ambition and the lust for power fire the blood, it is that of creatures who see in the sacred uses of dominion only a safe provision for licence; whose thirsty passions are allayed by blood and tears; whose sovereignty has no majesty; who fall or rise, mocked by the vulgar and brute forces to which they owe alike their birth and their extinction. The end is at hand, the foot of Attila is on the threshold.

The rendering of the subject shows throughout a corresponding accent of serious premeditation. The intellectual intention which has gone to the building up of this pyramid of line and colour is,

perhaps, somewhat too definitely felt. The symmetry may be a little too obvious, the balance of answering lines too evenly distributed. But in Mr. Tadema's later works this is concealed with the delicacy of finished skill. The circular movement which furnishes the base of the composition in the 'Poet reading Verses,' in the 'Picture Gallery,' and in 'Sculpture,' is broken or varied in each with the happiest instinct. In the 'Poet reading Verses to his Mistress,' the listeners (for several men have sought the easy shelter of Cynthia's chamber) are scattered round a little table, and the white draperies of the poet are carried along the line by the napkins which rest upon it; but the blue and green robes of the reclining woman, playing, half pleased, half sullen, with her fan, float out from the grey-robed figures near her, and rest against the red and orange of the wall, throwing shooting colours, like a peacock's breast, against the sun. In this way the ring of colour is broken, although the circling movement of line goes on continuously. The quality of colour and tone for which this little picture was remarkable, when exhibited some years ago, seems even to have increased in value, and in this respect it is one of the most beautiful of the examples of Mr. Tadema's work preserved by M. Gambart. It is true, indeed, that every hue lives in the clear golden light of a southern day, so that on looking at the 'Picture Gallery,' or even at 'Sculpture,' which figured in the Royal Academy rooms so lately as last year, we scarcely recognize our old friends, for we see the full effect of the painter's intention. The outer line of the circle in the 'Picture Gallery' advances towards us in one glow of light, and the face of the young girl who sits in the centre shows, like a rare flower, transparent white flushed with pale rose; while the chain of tawny hues and gleaming gold, which girdles about the great black vase in 'Sculpture,' and the infinitely varied hues of white by which they are surrounded, seem to have acquired a new and more precious brilliance. It is noteworthy that in this picture ('Sculpture') Mr. Tadema has reversed his usual point of departure, that black, not white, is the central note on which the whole scheme depends. In the 'Vintage Procession' (that strange march past of successive slanting lines—lines descending from right to left in the same sense as the moving feet), white is again the tint in chief, and the white tunic of the torch-bearer gleams out with the radiance of a pearl from the shades of bluish lilac and vivid turquoise which show beneath it. The small painting of 'Joseph, Overseer of Pharaoh's Granaries,' which was exhibited in the Royal Academy, 1874, and has this year gone to represent Mr. Tadema at the Paris Salon, is a broad contrast of white and gold, deepening into brown, out of which grows a glowing glory of sunlight, not the plain shining of a naked sun, but veiled radiance and heat passing through shrouded openings. Lastly, we come to 'Op. CVIII,' a water-colour drawing, the subject of which is a long, narrow strip of marble staircase, up which are passing women, guests about to be received by others standing on the landing at the top. The feeling of ascending movement is here doubly emphasized by the distribution of line of the composition, which springs from the bottom upwards, in a spiral curve, and also by the arrangement of colour. The draperies of the figures, seen in half-length at the base, are in deep cold tones, out of which we gradually pass upwards to clearer and lighter hues, half-tints of green and lilac, which land us finally at the top in a full luxury of light and heat, amongst golden robes glowing on a background of rich red.

The collection contains also a large number of works by Edouard Frère. Besides some thirty or forty drawings, in themselves a gallery, there are several oil paintings by him of more or less importance. M. Frère's work is always remarkable for excellence of arrangement and grouping, for the unerring instinct with which he finds, and for the grace and truth with which he draws, the slight, uncertain, momentary movements which

express childish impulses and feelings. His colour is never lovely, his execution is often insufficient, nor is he equally happy in seizing on gestures and ways of complete significance when he leaves the little people for their elders. In 'Saying Grace,' for example, the most considerable work here in point of size, a large family of various ages are grouped round the table; the circle is varied, broken, and continued with great skill and charm; the general attitude of attention devoutly arrested is sufficiently indicated, but the picture owes its point and prettiness to the little touches of impatient movement which reveal a suppressed anxiety for dinner amongst the children. And, for the most part, the elders are given but a subordinate rôle in all M. Frère's dramas. The little boy, burdened with firewood, who runs through the snow in the foreground of one of the smaller pictures belonging to M. Gambart, is, indeed, followed by his mother, slowly moving beneath the frost-covered branches, her heavier faggot firmly stacked at her back; but she is relegated to the far distance, a dimly-seen presence of protection; the hero of the scene is the little fellow in front, who stumbles on, his tiny feet plunging in the dry and crumbling snow. The tired little girl, too, in another picture, who throws herself and her basket on the short green turf, and gazes through the wide wooden bars of a high protecting railing, is all alone, gazing with an air of vague wish and wonder over the cliff edge, onwards to the grey meeting-line of sea and sky, beyond which lies the unknown world of dreams and illusions innumerable. An air of more positive freshness and brightness than common pervades this little picture, the harmony of tone in sky and sea gives a charming effect of air, and the curves of the long bars, against which the little figure kneels and rests, are taken with the swerving edge of the cliff, so as to make a pleasant though very simple combination of line. In a fourth small painting M. Frère has again attempted an effect of frosty mist and snow, and again, beneath the laden branches of a leafless avenue, moves a small figure, pressing forwards to the cottage dimly seen at the further end. In his drawings, however, M. Frère shows himself, perhaps, to better advantage; many of those possessed by M. Gambart are quite complete in their way. They are executed in pencil, washed with slight, rapid waves of colour, so as to suggest its effect rather than to render it; the touch is not uninteresting, and the charm of arrangement, the skilful and delicate drawing, which so successfully gives the commencement of action, the commencement of expression, makes itself felt in every little group. Amongst the most noticeable examples are the elder sister getting up and dressing her sleepy brother, he lazily permitting his shoes to be pulled on, she on one knee swaying back towards him as he pushes against her, and holds involuntarily to his chair; then the mother who holds her wet little daughter embraced on her knees, stretching out the cold little feet, and parting the small toes, to the warming blaze, whilst the child gives herself up with delightful apathy to the comforting warmth of lap and fire. Another group, which "comes" almost nobly, is that of a woman teaching a young girl to read; the unwilling, wearied attention of the learner is expressed with marvellous aptness in the slouch of depressed faggedness with which she seems to hold on; the very angle at which her white cap cuts off from her face helps the general movement and impression. Then there is the miniature housewife, in white cap, and white apron drawn over her blue frock, ladle in hand, gravely inspecting the broth for the family dinner; and amongst many more children at work and play, a rough group of boys at prayer, very noticeable for the simple solemnity of the effect. They have cast off their shoes and their little coats, and kneel side by side on a low wooden bench fronting a small chamber-shrine whence Madonna looks down, softly shining in the rays of the lighted lamp. They are brothers, and the common type is delicately observed and differentiated, just as the common sentiment is

individualized, passing from the simple seriousness of the elder, who occupies the centre, to the unconscious carelessness veiled by an enforced gravity in the youngest. The room dimly seen is just suggested, and, indeed, throughout most of these drawings we find that M. Frère contents himself with no more than indication of the background and accessories by what often becomes (as in this drawing of the boys at prayer) a vague shadowing forth which gives an uneasy impression of technical insufficiency and weakness.

'St. Vincent de Paul taking the Place of a Galley Slave,' by Bonnat, is a work which does not, indeed, attract by anything sentimentally interesting, but which possesses the valuable, if sober, qualities of thorough, sound, and capable execution. The choice of form is not distinguished. M. Bonnat always seems to neglect the elements which go to the making of style, but the subject has been seriously and practically considered. The balance of the arrangement has been distributed so as to give the impression of natural, accidental symmetry. Standing on a step before the prison door, a half-naked slave embraces St. Vincent with eager gratitude for his release; on either side beneath crouch two attendants, riveting on the ankles of the saint the chains from which he has freed the slave, and above, to right and left, stand the gaolers. The fanatical type of St. Vincent's head, the narrow forehead and slanting jaw, is rendered in a masterly way, and the slightly artificial expression (not too forced), the smile of long-practised resignation, which plays across his features, is full of intention, the result of fine observation of life. The treatment of colour affords a typical example of M. Bonnat's favourite method; the tawny flesh-tints tell out from dull black, passing into deepest blue, and one touch of red in the waving plume of a hat flames out from masses of rich brown, making the whole all but brilliant.—Near this picture hangs Jules Breton's 'Incendie d'une Meule.' High in the midst burns and smokes the great haystack, dangerously near to the others grouped about it, and from afar, from the distant village over the fields, troop hurrying groups nearer, nearer, until they crowd and circle about the blazing rick, men, women, and children all absorbed in the desperate battle with the flames. This arrangement is exceedingly effective in conveying the spirit of the scene, but the execution (which does not resemble M. Breton's present work) is hard, and the absence of quality in the surface, coupled with the great squareness of outline in the drawing, makes the whole look somewhat unpleasantly mannered.

Rosa Bonheur is represented by an excellent small study in oil of 'Un Blaireau.' The badger is lying down, stretching itself out at ease, yet full of sharp watchfulness. The painting of the loose fur, grey, tawny, black, and white, the way in which the bony structure is felt, and the rendering of the muscular shapes, half obscured by the waves of soft hair floating over it, the gleaming of the pink skin showing through the shorter, more scanty growths of the coat on the upturned stomach, present all the best and most interesting qualities of Mdlle. Bonheur's painting. Two chalk drawings, of very great size and importance, hang in the dining-room—one 'Cattle crossing a Ford,' the other representing a fight taking place between two bulls in the very thick of a great herd, thus thrown into the wildest confusion, whilst the drover, furious, in the centre, lays about him with a heavy whip. A water-colour drawing of 'Bourricaires traversant les Pyrénées' hangs in one of the upper rooms, and there is also a charming drawing in charcoal, dated 1870, of 'Sheep in a Pasture.' The flock are quietly reposing, watched by a dog, and, in giving the sentiment of perfect peace in this repose, Mdlle. Bonheur shows a delicacy of feeling as truly artistic in expression as the spirit and vigour which she displays in her rendering of the fight between the bulls.

'Femme portant du Bois,' by Decamps, a charcoal study, broad and dignified, is very true in effect, yet with something of the pathos of Millet: and 'Grands Arbres au Bord d'un Etang,' by

Troyon, is a very fine drawing, simple and direct in treatment; the lines telling of growth in these noble tree-trunks are handled very impressively.

A water-colour drawing, 'Scène Populaire à Venise,' is by Silvio Giulio Rotta, a young artist, son of the elder painter of the same name, by whom M. Gambart possesses a clever, lively picture of a Venetian merry-making, carried on in an open boat gaily decked with ribbons and floating flags. The 'Scène Populaire' shows that the son possesses, in an even higher degree than the father, skill in rendering effects of colour under outdoor light. Just outside the open door, on the narrow causeway which intervenes between the houses and the water in some side-street, is the principal group. Chairs have been brought out, and a young girl sits in front, winding wool from a skein held by a little sister, whilst her white-haired grandmother, stooping over her, combs through her thick black tresses; next, an elder woman performs the same office for her son, who lies stretched at full length upon the ground; a young mother nursing her baby, with her back to us, and seated on a chair, fills the near side of the circle, which is completed by the little girl, whose small figure is connected with the main group by the curves of the thread which she holds. The street walls run on up to the left, and at another open door further off we just see the entering figure of an old woman who gossips with a neighbour in the way. The appearance of the texture in the different stuffs worn, and of the different surfaces, the quality of the coarse grey hair of the old woman, and of the heavy, black locks of the younger, is given with great skill, and no less is displayed in the mastery of a very complicated scheme of colour. The broad red of the bricks in the background is reinforced by a vivid jacket of crimson, and then spread widely by several spaces of pink, which are carried on by bits of violet and lilac dress into tones of blue, the blue in its turn becomes green, and a greenish-yellow apron leads us to pure yellow, and the yellow, having been bound with the red by a note of orange, takes us finally to touches of white. No greater testimony to the merit of this drawing could be found than that it looks true and competent in the neighbourhood of one by Meissonier.

On the smallest scale representing the smallest things Meissonier's work is always colossal, and this little water-colour, almost a miniature, showing the half-length figure of a man in a dressing gown, seated amongst his books and papers, possesses all the imposing character and quality of great size. Not only is the whole arrangement, both of colour and composition, planned so seriously that the design as it stands might be carried out on any scale, but every fact essential to the subject is indicated; we get the sum of the results of a patient and profound study of nature expressed with a marvellous perfection of knowledge and skill. The golden-bronze gown worn by the reading figure is more lovely and brilliant than any of the many similar shades present in the picture, more lovely in its brightness than the deep brown of the chair, or the tawny shadows which deepen in part of the background, and on the dark covers of the books which lie on the table in front; all these various browns are brought up to one point of light, as it were, in the robes of the reader, and then set in strong relief between the white stones of the high fireplace at his back and the wide cloth of pale blue which covers the table before him,—a blue exquisite in quality, so faint and clear where the light strikes upon its folds that the hue passes, with an almost imperceptible transition, into the white of the scattered sheets of paper and leaves of the volumes opened above. But this assemblage of blue and white and brown looked chill and faded, and M. Meissonier has given to the whole the brilliance of a bouquet of summer flowers, striking the edges of the books with lines of rich vermillion, and lighting up all the surrounding hues in the glow of their flashing brightness.

Besides the works above mentioned, M. Gambart's collection contains examples of many other artists—witty drawings by Du Maurier, paint-

ings by Auguste Bonheur, Dubufe, Portaels, the younger Meissonier, Goodall—all men well known, and deserving to be so. Hidden away in portfolios and drawers are, too, various treasures, for which as yet no place has been found on the walls. Les Palmiers, however, shows but a part of the entire gallery: another and equally numerous division is placed in a château belonging to M. Gambart, near Spa. E. F. S. PATTISON.

JOHN FREDERICK LEWIS, R.A.

THE records of the Royal Academy for the 15th instant record the death of this famous and venerable artist, who passed from among us, after a long illness, on that day. J. F. Lewis, so well known and so much honoured on account of his pictures of Oriental subjects, was the son of Mr. F. C. Lewis, an engraver and landscape-painter of considerable repute; he was born in London, July 14th, 1805, and studied primarily under his father. A diligent student, he made rapid progress, chiefly in studies and sketches of animals, some of which he, at a later period, 1824, engraved and published with marked success. In 1820 he contributed to the British Institution, and was shortly afterwards employed by the King, and painted in Windsor Forest. His first appearance at the Royal Academy was in 1821 (when he was living with his father at Paddington), with 'Puppies, a Study from Nature.' 'The Intruding Cur' and 'Etchings of Domestic Subjects' were issued in 1825. Dogs, lions, and horses absorbed him for some time after this, and he secured reputation by their means, of which the exhibition, some years after this date, comprised the proof. In 1828, having for some time practised in water colours, he was elected to the Society of Painters in Water Colours. A long-cherished desire to travel led him to Italy and Spain: in the latter country he found abundance of materials for figure-subjects, for the rapid and brilliant representation of which his severe studies in early life had qualified him. On his way to Italy he profited by a tour in Tyrol, where he painted, among other subjects, 'A Chamois,' which attracted much attention in the Academy Exhibition of 1828; hence he proceeded, painting as he went, to Venice. Other parts of Italy were visited in succession; after which he was in Spain, 1833-35, making rich profit by observing the manners, customs, and costumes of the people, especially those of Seville, where he remained two years. Pictures of this character won him a considerable increase of reputation from 1835, when he was again in England. He continued to avail himself of the Italian and Spanish studies, and was one of the most eminent contributors to the gatherings of the "Society," and his works were long among the chief attractions of the gallery in Pall Mall; Highland studies were among his exercises of this period, several of which were engraved. His Spanish predilections were manifested in numerous pictures which exhibited a new style, his own, and a peculiarly brilliant one, of which it is needless to say that they seem to lead directly to that mode which is so familiar to all of this generation; but some time was to pass before his powers culminated, as we know they did, in the famous 'Frank Encampment,' which is probably his masterpiece. Among the Spanish pictures produced between 1834 and 1835 were 'Monks preaching at Seville,' 1835, 'Interior of a Mosque at Cordova,' 'A Bull Fight,' 'Peasants at their Devotions,' 'A Christiano Spy brought before Zamalacarregui,' 1837, and the 'Suburbs of a Spanish City'; the latter two were engraved. He published about this time, 1836, 'Sketches of Spain and Spanish Character' in lithography, of which thousands of copies were sold. The famous 'Sketches and Drawings of the Alhambra' were made during his previous residence in Granada. In 1838 and 1839 he was again in Italy, and painting in Rome, of which we had the fruit in a large and important picture, 'Easter Day in Rome,' exhibited in 1841. It was in 1837 that he produced 'Constantinople,' from sketches by Mr. J. Coke Smyth, when Lewis was living in Paris for a while. He was in Rome until 1843, when he proceeded to Cairo,

where he remained until 1851, making, however, numerous journeys in the neighbouring countries. In 1851 he returned, and, after a sojourn at Kensington, settled at Walton-on-Thames, where he died the other day. Meanwhile, he produced, while still in the East, the celebrated 'Hhareem,' 1851, 'An Arab Scribe, Cairo,' 1852; 'The Halt in the Desert,' and 'Camels and Bedouins, Desert of the Red Sea,' were in the gallery of the "Society" in 1855, with 'Roman Peasants at a Shrine'; the same gallery contained, in the following year, 'The Well in the Desert'; 'The Greeting in the Desert,' a striking picture, which all of us remember with pleasure as one of the most suggestive of the artist's works, appeared in 1856. In this year, following the death of Copley Fielding, who had held the office since 1831, the Society elected Lewis its President, and he contributed to the exhibition in Pall Mall the great picture which has been named before, 'A Frank Encampment in the Desert of Mount Sinai, 1842,' comprising portraits of an English nobleman and his suite, a work which Mr. Ruskin enthusiastically estimated as illustrating the climax of water-colour drawing—a criticism from which it is possible to dissent, unless a somewhat arbitrary interpretation is given to the term water-colour drawing. With Mr. Ruskin's high admiration for Lewis's success in delineating Spanish peasant character it is not possible to differ; therein we believe our subject's success was as complete as it was unprecedented, for it is to be remembered that in this field he had preceded John Phillip, and in more than one quality of high technical value remains to this day unrivalled, except it be by the painters of the Franco-Spanish school, of which Fortuny and Zúñiga are the chief professors. In looking at the works of the last-named two painters, especially at those which we owe to the former, it is hard to avoid imagining that they may have owed something of importance to Lewis, particularly as regards the representation of brilliant light, without contrasts, intense and vividly pure colouring, and exhaustive representation of details.

Painting 'The Frank Encampment' had been Lewis's chief occupation during some years previous to 1856, and its prodigious merit and success ensured the artist a triumph beyond even the Presidency of the Society to which he belonged. He had been elected an Honorary Member of the Scottish Academy before this date, and, in 1853, this Academy had bought from him, as models for their students, a series of drawings made in former years from the most famous works of art in Italy and France. It is to be wished that the wise intentions of the Scottish Academy had been heeded by their students, who since, as before this date, preferred the indifferent examples of Wilkie, in his later days, and Sir George Hervey, as types at which to aim for technical success. The drawings in question are of the finest quality, and deserve to hold high places in our memories of such productions. 'Hhareem Life, Constantinople,' 1857, illustrated that phase of Lewis's later practice by which his name is now best known—a culmination of brilliancy, with gorgeous and pure colouring, and exquisite detail united to produce a perfectly broad effect. This was his last contribution to the gallery of the Water-Colour Society. In 1854, our painter had resumed the practice of contributing to the Royal Academy, sending two drawings of Turkish subjects. In the next year he sent an oil picture. 'The Greeting in the Desert,' in oil, was at the Academy in 1856, with 'Street Scene, Cairo'; 1857 brought to the same exhibition 'A Syrian Sheik.' Five pictures were at the Academy in 1858, including 'Lilies and Roses, Constantinople,' 'A Kibab Shop,' 'An Arab of the Desert of Sinai.' In this year he was elected an Associate of the Royal Academy, and his membership of the Society terminated after a long and fortunate existence. 'Waiting for the Ferry Boat' was in Trafalgar Square in 1859. In 1860 he did not contribute; but three pictures appeared in 1861: 'A Bedouin Sheik,' 'In the Bezestein, Cairo,' and 'Edfou.' From this date

he was at once a frequent and a fortunate contributor. He was elected R.A. in 1865, and deposited his diploma work, 'The Door of a Café, Cairo,' in 1866. His last exhibited pictures were in the Academy Exhibition which has just closed. We must not omit to record that Lewis sent works from time to time to the British Institution.

The style our subject adopted as his own is so familiar to all that it cannot be required to analyze it now: it combined all attainable brilliancy with the utmost finish, the latter quality degenerating, it must be said, to a manner, from which it seemed to recover on more than one occasion. His idea of sunlight was carried to the highest pitch, and enabled him to produce the most wonderful transcripts of nature within certain limits; and, above all things, he seemed to aim at solidity, a searching mode of treatment, and lustrous colouring, without, however, invariably attaining what artists prize as colour, using that term in its noblest sense; his eminent success in producing the sparkling quality so dear to him was achieved not seldom at the cost of the chiaroscuro of his pictures. Our opinion is that Fortuny and other painters of his school succeeded better than Lewis in this respect without the sacrifice of chiaroscuro. There cannot be the slightest doubt that in losing Lewis we have lost one of the most powerful, richly endowed, and original of English artists, and that not a few of the finer characteristics of his paintings and drawings were due to his early training as an engraver—training to which not he alone of our better men has owed much.

CHESTER CATHEDRAL RESTORATION.

THE local papers are loud in their congratulations of the Dean of Chester on the completion of his elaborate undertaking, the "restoration" of the cathedral now about to be re-opened. I am sorry to sound a dissonant note amid the grand symphony of praise and admiration that is or will be lavished on the occasion. But I cannot let the opportunity pass which the attraction of public attention to the subject by this event will afford of exposing the true nature of a practice which I believe to be most mischievous and disgraceful to the intelligence of the age. The cathedral, I have no doubt, is now in a complete state of preservation. But I wish to ask a simple question concerning it, and to add a few explanatory remarks to those of my former letters, a year or two ago, if you will again grant me space on your influential page.

My question is this: Is the cathedral preserved in its entirety? or are those qualities of it preserved for which alone it was especially worth preserving? Had they been—had the Dean and Chapter brought the cathedral to its present state of durability without producing any other and injurious effect upon it—great credit would be due to them. But let it be considered for a moment at what sacrifice this preservation has been effected, namely, the absolute identity of the cathedral, as far as the exterior is concerned, and the case is greatly altered. The preservation has been brought about not by simply repairing the old building, but by, in great part, obliterating and extinguishing it; rendering it no longer Chester Cathedral as everybody knew it once, and not only knew it, but felt and loved it. It was formerly St. Werburgh's Abbey Church—one of a class of structures acknowledged to be the most interesting monuments of a most mysterious period—one of the great landmarks of ecclesiastical history—an architectural trophy of Christianity. Of it you might have said, in the words of an old English poet:—

Its stones have voices, and its walls do live;
It is the House of Memory.

It is now a base copy of its former self, or rather of what it is vainly supposed to have once been; almost all that bore the impress of nature and the ages having been cut away, and replaced by new stone-work, as void of whatever gave life and eloquence to the old as it is of true harmony, which is too subtle a quality to be embodied in a compilation in which only slavish copying of what

the old building once was, or is feigned to have been, is thought of. So produced it could not be a satisfactory aesthetic whole, with the unity of a truly conceived work of art, or other than a monument of coarseness of feeling, of public ignorance of architecture, and inability to appreciate the more refined works of a superior art-period to our own.

Much of what I have said will not be apparent to artists, or otherwise thoughtful men only: no one of the least natural taste or reverence for the past, and who recollects the pregnant features of the old church, which must have charmed the eye and imagination, and found an echo in the heart, of the humblest citizens, could look upon the present structure without a feeling that virtue has gone out of it, and that it is no longer the form he gazed upon in childhood, whose every stone was potent in recalling some trace of bygone years, but a changeling. In short, so far from the result of the masonic operations, now drawing to their close, being real preservation of the church, it is as complete destruction, so far as the peculiar interest of the edifice is concerned, as some of the most destructive agents would have perpetrated. These would probably have left something more interesting and beautiful—more true to history, which is falsified and outraged by the new exterior—than what is now presented to us as Chester Cathedral, after an expenditure of 100,000*l.*, a sum which would have built a score of churches in as many spiritually destitute districts.

To the grand musical, oratorical, or other entertainments on the occasion of re-opening the cathedral, one important element, therefore, will be wanting, viz., the venerable cathedral itself; and the festival may call to mind assembled guests at an Oriental marriage feast without the wedding garment. It will be like "the play of 'Hamlet' without Hamlet," suggesting that, instead of rejoicings in Chester, there ought to be mourning over the loss of its chief antiquity, which, like the hoary head to the righteous, was a crown of glory to the city. Compare this "restored" cathedral with the few unrestored ones, and you will see that my picture is not overdrawn. The latter are the creations of art, nature, time, and the religion of the land, and as such they shed a glory on the earth, and give an antique dignity and grandeur to the landscape, while they strike the imagination like the dreams of a poet, as embodiments of a spirit full of divine yearnings and sympathies. Assuredly the all-wise Creator did not give the builders of these works, to use the eloquent language of Ruskin, in his 'Modern Painters,' "the fearless, faithful, inherited energies, that worked on and down from death to death, generation after generation, that we, foul and sensual as we are, might give the carved-work of their poured-out spirits to the axe and the hammer." Lord Byron, as every one knows, poured out, in his 'Childe Harold,' the full measure of his wrath against the Earl of Elgin for his spoliation of the Parthenon, and rejoiced that it was no son of Albion that had done the deed. What would he have said to the infinitely more destructive "restorers" of our cathedrals? Lord Elgin, I believe, destroyed nothing. He abstracted the sculptures from the pediment and other parts, but to be far better preserved in our national museum than they would have been on the Acropolis at Athens; and he did no injury to the building itself, which remains to the present day with all its refinements of line and detail, for the future redemption of architecture. But the "restorer" utterly destroys all sculpture, and leaves no refinement or grace behind him. The buildings which he despoils are henceforth of no artistic value, and no man of taste would wish to see them.

Who would care to look at the great temple of Carnac if the work of the Pharaohs, on which Jacob and Joseph and Moses must have gazed, had been hidden for ever by new masonry, with imitated hieroglyphics? What renders the historic bas-reliefs and human-headed and winged bulls from Nineveh so surpassingly interesting, but that they are the veritable features of Biblical

scenes with which Isaiah and the kings of Judah must have been familiar? Had they been restored copies only, would they possess a tithe of their present interest? But, to give a less architectural illustration, suppose a tourist in the East was shown a tent of black goat's hair, like those which the nomad descendants of Ishmael now pitch on the sands of Arabia, as the veritable tent of the patriarch Abraham, wherein he entertained three angels, but, on examining it, he found it had been covered with one large patch of new material, would he not feel and express himself as disappointed? The exhibitor might explain that it was Abraham's tent *restored*, but could the tourist boast that he had seen Abraham's tent? I think he could not. With almost as little truth could the visitor to Chester to-day say that he had seen St. Werburgh's Church—its nucleus, the venerable tower, and all the most prominent elevations, having been renewed.

Do not suppose that I would have advised the abandonment of the old structure to the mercy of the elements. I would have preserved it by every truly preserving process, and by these it would have held its own sufficiently long, and continued fit for use even on great occasions. For the ordinary daily service I suggested the erection of a large additional wing, in harmony with the original pile, which would have added, as it were, another chapter to its architectural history, and enhanced its variety and beauty.

By this course the ancient pile would have been left with all its venerable beauty and ecclesiastical interest intact, and augmented by a new building or chapel, accommodating say two or three thousand worshippers, at a cost of about 40,000*l.* By the course taken we have the cathedral sentimentally all but extinguished, at a cost of 100,000*l.*, without the means of bringing one additional soul within the sound of the Gospel!

I have elsewhere endeavoured to dispel the delusion that by the process of "restoration" the cathedral could become a fac-simile of what it was when first cleared of its scaffolding, some five or six hundred years ago. But as this is the main plea, the sheet-anchor of the restorer, I will add a few remarks here. We have no certain knowledge of the original design and character of the building, or what it was in its pristine state, and if we had such knowledge, sculpture of the quality of the present work could not reproduce it; as a comparison of some fragments of the old carving left on the west door and Consistory Court, which evince the greatest depth of feeling and devotion in the carver, will abundantly attest. Let me not be understood as finding fault with the manner in which the work has been executed. Chester Cathedral is as well "restored" as any other, and I have nothing to say against the work as work of the present day. My aim is to show that all modern work must necessarily fail to replace the mediæval. Protestant churches, and indeed all churches in a great measure, are nowadays meeting-houses, built for practical use, which, as Ruskin truly says, always has a humbling effect upon art-works. Each new church is for the accommodation of so many persons; and it has a spire, to distinguish it from secular buildings, and as much ornament superadded as the amount of money at command will allow. The cathedrals of the Middle Ages, on the contrary, were built not so much for use as for beauty—for the honour of God and the glory of the Church, and by men of the highest talent in their respective branches of art, men who felt that for the adornment of God's house no sacrifice or devotion of time, labour, or genius was too great—that such work had calls upon them which it was inconsistent with their duty to God and injurious to their eternal interests to disobey.

The sculptors were aided by the clergy in the work of religious representation, and the cathedrals were rendered exact exponents of the religious belief of the period, just as the Parthenon became an embodiment of the religion of Greece. And as soon might we restore the temple of Minerva, with all its æsthetic refinements, and charged with

the glorious sculpture of Phidias in pediments, metopes, and friezes, to what it was when first lovingly gazed upon by Pericles, as restore a time-honoured and adorned cathedral to its pristine state of excellence.

Such views as expressed above we have been told are held but by a very small minority. I am sorry if that be the case, as it would bode ill for the unscathed remnant of the edifices in question. The minority, however, would not appear so small if men would speak out, and were not deterred from their duty by the fear of making enemies. I have conversed or corresponded with very few educated men on the subject who did not acknowledge that my views were right; and I have permission to quote a letter I received from Lord Sandon, who, after reading my pamphlet condemnatory of church restorations, writes:—"I thoroughly agree with the views you express; and have been endeavouring, for some years past, with, I fear, little success, to impress them upon all engaged in church restoration with whom I have come in contact."

Such views would be held by a large majority, probably, if the education of the middle and upper classes added to the cultivation of the sense of beauty some instruction in architecture—for want of which a host of sympathies have lain dormant—and if architects felt that it was their proper office to give a special and peculiar form to the impulses of the age, and not meanly suit themselves to the age, and, for pecuniary gain, prostitute their art to purposes which their judgment must condemn.

But I believe that thoughtlessness of the laity and undue influence of the clergy are the most fruitful sources of this evil. Few people in this busy age take the trouble always to think before they act, more especially when the course of action is dictated by their pastor. A large proportion, I am persuaded, of the fund for the operations on Chester Cathedral would have been withheld had the donors given the appeal to their piety in its behalf an hour's consideration. Nay, a moment's thought would surely have sufficed in the case of those of the mental calibre of Mr. Gladstone and the Duke of Westminster, who are, I believe, among the number. But few would suppose that money placed in the hands of clergymen for church purposes would be at all misapplied; fewer, that it would be applied mischievously. Not a few, doubtless, have imagined that, in giving money for the renovation of God's house, they were laying up treasure in heaven.

Let me say, in conclusion, that I call attention to the result of this practice at Chester, not as accusing any one of wilful wrong-doing, of which there may be none, but solely as a warning to the guardians of those examples of our ancient architecture which remain intact, which are now, I fear, but few, yet surely for that reason the more precious.

SAMUEL HUGGINS.

Fine-Art Gossip.

EARL SPENCER'S pictures, which, at some length, we described three weeks ago, as then about to be exhibited at the South Kensington Museum, were opened to public inspection on Monday last. As we stated at the same time, the pictures forming the Dulwich Gallery are now in course of removal to the Bethnal Green Museum.

We have received from Messrs. Trübner & Co. 'La Sculpture Égyptienne,' by M. E. Soldi, who won the Grand Prix de Rome in his profession, illustrated with numerous woodcuts of sculptures and pictures, and representations of modes of art practised in the Nile Valley. The author approaches his subject with the acumen of a critic and the discriminating power of one trained in art; he points out that both Plato and Herodotus describe conditions under which sculpture was practised in Egypt, which descriptions are not fairly supported by the remains before our own eyes and coeval inscriptions. M. Soldi avers that, during Plato's time, the hieratic power was supreme; but he questions if this power was potent during the culmination of Egyptian sculpture, and

he may well do so, for every one knows that the best period had then long since passed, and that sculpture was far declined in Egypt; but it does not follow, as it seems to us, that the priestly power and the culmination of the art were not contemporaneous. He considers, doubtless truly, that the severe and monumental style of Egyptian sculpture was due, not to priestly ordinances, but to the technique and the materials on which it was mostly employed. One might ask, Why did the sculptors choose such a material as granite? but this may have been done because it promised the nearest approach to permanence. That the most ancient, or archaic, style of Egyptian sculpture is by no means that which we are accustomed to style the hieratic is true, although, as here pointed out, O. Müller employed the terms archaic and hieratic indifferently; and the former fact is one of the most important in its bearing on the subject, and a strong support of the idea that the best sculpture did not flourish in Egypt with the priests. The truth seems to be that, originally, realism obtained in Nilotic art, as elsewhere, but it was checked, to a certain extent, by the peculiar genius of the people and the nature of the material they, in accordance with that genius, affected before all others; a priestly caste having imposed its authority at a well-defined period, laid down canons which it was impious to break, and thus fossilized the art to which they were applied; at a later time, revolution upset these dogmas, and naturalism revived to produce results with which we are familiar. The essay is very readable, and deserves to be read, if only for its frank dealing with modern archeological amateurs' dogmas and the canons they adore.

MUSIC

THE THREE-CHOIR FESTIVALS.

THE most ancient provincial festivals in this country are those of the Three Choirs of Hereford, Gloucester, and Worcester, for the benefit of the Widows and Orphans of Clergymen in the three dioceses. The precise period of their origin is not known, but their commencement arose from the formation of musical classes in the three cities, the members interchanging visits every year, and the best singers belonging to the respective Cathedral Choirs. The earliest record of a musical gathering is found in an advertisement in the *Gloucester Journal* of 1723, but the Rev. Daniel Lysons—whose volume of the matters connected with the festivals is a standard book of reference, the work having been brought down to the year 1864 by the late John Arnott, organist of the Gloucester Cathedral, assisted by Dr. Rimbauld—states that the clubs existed long before 1724, when their organization on so large a scale was the result of a suggestion made by Dr. Thomas Bisse, the Chancellor of Hereford (brother of Philip Bisse, the Bishop of the Diocese), at a sermon preached at St. Paul's Cathedral before the association, "The Sons of the Clergy." The clubs, therefore, expanded into the Three-Choir Festivals, and the purpose of the annual meetings has never varied; to use the original words of the advertisement, the collections at the cathedral doors were made "for placing out, or assisting the education and maintenance of, the orphans of the poorer clergy." Now clerical distress and suffering exists as much in 1876 as it did in 1724, for the Committee of the Hereford Festival, which will be held on the 12th, 13th, 14th, and 15th of next month (September), in their programme, state that the diocesan charities "stand in need of immediate encouragement" from the present number of applicants, more than fifteen orphans, fourteen widows, and two clergymen in distressed circumstances—"while the necessity of future support is equally evident from the positive fact that there are within the three dioceses, 147 benefices having an income below 100*l.* per annum." And this condition of the pastors of the State Church has been much the same for 153 years, since the annual festivals have

been held. Looking at this state of things, and that the Cathedral collections formed such an important portion of the funds of the Diocesan charities, it seems inconceivable that the Dean and Chapter of Worcester should have made the insane attempt to diminish or destroy this income by entirely changing the character of the musical performances—that is, instead of engaging a first-class band, a complete body of experienced chorists, and the most accomplished solo-singers of the period, to substitute for such artistic attractions in the execution of the oratorios of the great masters a miserably organized choir, to sing out of tune some anthems and hymns. No wonder that, artistically, the Worcester programme of 1875 was such an utter failure, justifying the indignation which had been raised, in city and county, at the acts of a few fanatics, who imagined that their sermons would be as effective as the glorious scores of Handel and Haydn, Mendelssohn and Spohr, Bach and Beethoven. Now the approaching meeting in Hereford is a most significant protest against the dismal doings of 1875, for the list of patrons, president, vice-presidents, and stewards may be taken as an indication of their approval of the system pursued previously to that essayed at Worcester. The Queen, the Prince and Princess of Wales, the Prince and Princess Christian, and the Duke of Cambridge are the royal patrons at the head of the list; the Lord Lieutenant of Herefordshire, Lord Bateman, is the President, and the Vice-Presidents are the Bishops of Hereford (who will preach the sermon), Gloucester, and Worcester, as also the Lord Lieutenant of Worcestershire, Earl Beauchamp. It is not necessary to cite the names of all who have given their adhesion; but it must be noted that the 118 stewards, who subscribe 5*l.* each to meet the outlay, are an unprecedented number. It is to be hoped that this manifestation, which will be strengthened by the presence of the Mayors and Municipalities of Worcester and Gloucester going in state to the Cathedral, with the Mayor of Hereford and the Corporation, will have its due weight on the Dean and Chapter of Worcester for the Festival of 1878.

There will be five performances of sacred works in the cathedral; namely, Mendelssohn's 'Elijah,' on Tuesday morning (Sept. 12), and in the evening Handel's 'Samson,' and the first part of Haydn's 'Creation'; Spohr's 'Last Judgment' and Mendelssohn's 'Hymn of Praise' will be given on Wednesday morning; on Thursday the oratorio 'The Raising of Lazarus,' by Mr. John Francis Barnett—the composer of the 'Ancient Mariner,' and 'Paradise and the Peri,' two cantatas produced at the Birmingham Festivals—will be performed under the composer's direction; after which M. Gounod's 'St. Cecilia' Mass in G will be executed, and then the Hallelujah Chorus from Beethoven's 'Mount of Olives'; on Friday morning the customary performance of the 'Messiah' will take place.

There will be three evening concerts in the Shire Hall: the first on the 13th of September, when a selection from Weber's 'Oberon' and the 'Pastoral Symphony' of Beethoven will be given. At the second concert, on the 14th of September, Mozart's 'Jupiter' Symphony, and Rossini's Overture, 'William Tell,' will be the instrumental items of importance. On Friday evening, the 15th, the Festival will terminate with a selection of classical chamber compositions.

The principal vocal performers engaged are Mdlle. Tietjens, Miss B. Griffiths, and Madame Edith Wynne, soprani; Madame Trebelli-Bettini and Miss Enriquez, contralti; Mr. Sims Reeves and Mr. W. H. Cummings, tenori; Mr. Lewis Thomas and Mr. Maybrick, bassi.

The band and chorus, carefully selected, will be on the usual scale of the Three-Choir Festivals. M. Sainton will be *chef d'attaque* and solo violinist; Mr. Done, of Worcester Cathedral, and Mr. C. Harford Lloyd, of Gloucester Cathedral, will be the organists, and the latter will be the pianoforte accompanist. The conductor and hon. secretary of the Festival is Mr. Townshend Smith, the organist of Hereford Cathedral.

At the daily early morning services in the Cathedral, prior to the oratorios, works by Gibbons, Croft, S. Wesley, Dr. Wesley, and the living composers Sir F. A. Gore-Ouseley, Sir John Goss, Dr. Stainer (St. Paul's), and Mr. E. Hopkins (Temple), will be performed, with full chorus. The railway arrangements for the convenience of visitors have been carefully studied. Amateurs, in addition to the archaeological attractions of the ancient city of Hereford, will have the opportunity of a trip on the Wye.

THE BAYREUTH FESTIVAL. (FROM OUR OWN MUSICAL CRITIC.)

BEFORE our next issue, the three series of operatic and spectacular representations at Bayreuth will be terminated. The "Bühnenfestspiel," so long contemplated by Herr Richard Wagner, will be a thing of the past; it will enter into the domain of musical history; but the time has already arrived to ask the question, What has been achieved for art advancement, and what are the discoveries and innovations which will influence the future of the lyric drama? and, to come to the truth of actual results, it must be premised that little weight can be attached to the manifestations at the conclusion of each work, and that it is of no import whatsoever that imperialism, royalty, and rank, and that celebrities of many countries have been present at the performances. It is even of less consequence that the disciples of the composer have displayed an amount of enthusiastic excitement, as if there had been the advent of a musical messiah. The vital point, for impartial consideration and for sober judgment, is as to the possible bearing of the festival on the future race of aspiring musicians. The novelties introduced at Bayreuth were—first, the construction of a theatre quite different, so far as the auditorium is concerned, from any other opera-house in the world; secondly, spectacular effects; thirdly, the new arrangement of an invisible orchestra; fourthly, the extension of instrumentation; and, finally, the setting of the vocal parts, substituting recitative dialogue for the ordinary airs or scenes. Taking these novelties in rotation, it will suffice to state that the design of Herr Otto Brückwald, of Leipzig, in order to carry out Herr Wagner's notion that a full command of the stage should be secured for every spectator, is, to a certain extent, a failure, inasmuch as the holders of the numbered seats at the extreme ends, after the fourth and fifth rows nearest the stage, cannot get more than a partial sight thereof. The columns on each side of the amphitheatre have a heavy appearance, and nothing is gained by the suppression of side boxes. The royal boxes, above the stalls, are too far from the stage.

It need scarcely be added, that only at Bayreuth will there ever exist an opera-house with only one tariff for one set of seats. The novel spectacular effects can be summarily dismissed; generally there are none of any striking kind, the chief one is the use of steam vapour, rising from the stage, which conceals the artists during the changes effected by means of the Tarnhelm. The scenery designed by Herr Hoffmann, of Vienna, is clever and picturesque, but Herr Brückner, of Coburg, has not been happy in the painting, and the perspective is not well contrived, being too near the stage lights. These defects were shown in the Walhalla scenes specially. The best exhibition of mechanical skill was in the swimming movements of the three Rhine Ondines. On the whole, there was much disappointment expressed by the persons acquainted with the scenic glories of London, Paris, Vienna, Berlin, &c., at the ludicrous transformations. The fight with the dragon was really comic, especially when some amateurs called to mind the famous combat between St. George and the Dragon at Drury Lane Theatre, in the spectacle mounted by Ducrow. The projected horsemanship of the nine Walküren was prudently abandoned, and only one horse performed. Coming to the essential element of the invisible orchestra, which was first suggested by the celebrated composer Grétry, the innovation must be regarded not

only from the acoustical point of view, but also from the economical one. Now, taking the size of the theatre, with its full number of 1,600 persons, the number of players for a visible band would only have been from forty to fifty artists at the outside, but at Bayreuth, sunk in a deep hollow, with only the conductor within view of the stage, there were 145 players, according to the official returns, for of course they could not be counted. There are 16 first violins, 16 second ditto, 12 violas, 12 violoncelli, 8 contrabassi, and 8 harps, a total of 72 strings, and with all these forces, the customary complement of wood, brass, and percussion, was more than doubled in some cases; thus there were 4 flutes, 4 oboes, besides the English "cor"; 3 clarionets, besides the bass one; 4 bassoons, besides the contrafagotto, 7 horns, 3 trumpets and bass trumpet, 4 trombones and a contrabass one, besides a contrabass tuba; 4 tenor and bass tubas, and 3 drums. Not being able to see the instruments, it is impossible to be responsible for their enumeration, but it was stated that there were some violas of a novel construction, and some brass instruments not included in the London opera bands. Taking the addition of the above, there must be some 145 instruments, being in excess of the number engaged for the Birmingham Festival. Now, as the brass and percussion were under the stage, some subdued and fine effects arose, and it was refreshing for the ear to be relieved from the blatant brass heard too vividly in London; but, on the other hand, the brilliancy of the strings was much diminished, the tone was muzzy and thick. The executants, however, were of the first class, with Herr Richter, of Vienna, as conductor; Herr Wilhelmj, of Wiesbaden, as *chef d'attaque*, and some of the leading Concertmeisters, Hofmusikers, Kammervirtuosos professors, Kammermusikern, &c., who claim these titles in Germany. This extension of the instrument has enabled Herr Wagner to expand upon the orchestral system of writing by Meyerbeer and Berlioz, who were really the founders of instrumental effects beyond those originated by their predecessors. Above all, it is evidently Berlioz who has been Herr Wagner's chief model. If the scores of the 'Harold' Symphony, the 'Romeo and Juliet' choral and vocal Symphony, the Overtures to the 'Roman Carnival,' 'Benvenuto Cellini,' 'King Lear,' &c. be compared with the scores of Herr Wagner, it will be easily seen how much the German is indebted to the Frenchman. We arrive now at the most important point of Herr Wagner's "novelties," his setting of the vocal parts.

This is the rock on which Herr Wagner's main system will certainly split. He has declared open war against the singers, and in the battle the singers are certain to prove victorious. It seems almost incredible that, with a band of 145 instruments, he only uses the chorus in the final opera, the 'Götterdämmerung,'—for the scenic chorus of eight sopranos and contraltos in the 'Walküre' can scarcely count. The number of the choralists comprises 9 sopranos, 13 tenors, and 15 bassi,—a total of 37 voices. At Birmingham there will be 382 choralists and 142 players; but then the works illustrated will be those of Handel, Spohr, Gounod, Rossini, Mozart, Mendelssohn, &c., who had not the vanity to pretend to absorb interest by orchestration only. We have not a word to change, not an epithet to modify, in the article on 'Der Ring des Nibelungen,' in the *Athenæum* of the 12th inst. The voicing in the four operas by Herr Wagner is thoroughly objectionable and disagreeable. The snatches of a melodious *motif* are rare indeed. The dulness and dreariness of this prolonged dialogue, playfully called recitative, are unbearable. The stress on the ear is terrible, and the remembrances of the long monotonous speeches produce a nightmare after each performance. The fanatics who defend this scream setting for the women, and howling and whining for the men, took great pains at Bayreuth to suggest to the visitors to make themselves masters of the librettos before they entered the theatre, as

the auditorium is left almost in darkness when the curtain rises, and to follow a score or read a programme is impossible; advice was also given to possess the "Thematischer Leitfaden" of the 'Ring,' by Herr Hans von Wolzogen; but of what real utility is this advice. It has no influence whatsoever in diminishing the dismal notation allotted to the artists. It is argued that the composer has individualized each part by a special theme; but where is it to be found? It is in the orchestra. In fact, each opera is a symphony with vocal accompaniments. The voice is tortured with distant intervals, and what is curious is that there is little or no variation in the parts for each character. The soprano declaims in much the same style as the tenor, baritone, and bass. What has been the result of this species of vocalization, which is neither Italian, French, nor German, neither fish, flesh, nor fowl, a nondescript use of tones which have no charm, and which have no relief? The singers have revolted, and they have vowed they will not sacrifice their organs to chant the funeral notes of the 'Nibelungen' four evenings consecutively. They insisted on a break, before their voices were broken, and the imperious composer has been compelled to change the order of the programme for each series. His consecutive crotchet has proved a discord, and his ridiculous assumption of a Prologue, with a first day, a second day, and a third day, has not been adopted. As was predicted, the artists were soon at sixes and sevens.

There has been no difficulty to ascertain what opinion will be paramount at the end of this memorable meeting. There was a large influx of German Capellmeisters, who were present to judge the system fairly, and their verdict will penetrate beyond the circle of partisans. The indignation expressed by some of these eminent musicians at the librettos was far stronger than that written in the *Athenæum* notice of the 12th, and the prediction that if Herr Wagner has attained his *apogæum* at Bayreuth, by seeing the realization of his dream of an execution of his works for the future, it will prove his apotheosis at the same time, so far as art is concerned. Not even the representations have created greater indignation, than the unfortunate orations delivered by Herr Wagner and Dr. Liszt; the first, when the composer was called for and appeared on the 18th (the 'Götterdämmerung'), and the second at the Banquet, when the two artists embraced, Wagner stating that he owed his triumph (1) to the Abbé, his father-in-law, who had produced his 'Lohengrin,' and Dr. Liszt affirming that his *protégé* was a Shakespeare, Dante, and Goethe combined. Profuse use was made of the word "art," and the pretension was put forward by Herr Wagner, that he had created a national school for the opera, as if Mozart, Beethoven, Weber, Spohr, &c., had never composed for the lyric drama. There would be provocation to write much more of the pretensions and bombastical nonsense that has been heard at Bayreuth, but for the paramount consideration that "le jeu ne vaut pas la chandelle." 'Der Ring des Nibelungen' will never travel beyond the summit of the mountain home, called by the composer the "Bühnenfestspielhaus." It has been erected under local, and not cosmopolitan, conditions, and the inscription on the edifice should be "Cui bono."

'DER RING DES NIBELUNGEN.'
(FROM A GERMAN CORRESPONDENT.)

Bayreuth.

THE performance of 'Siegfried' came off on Wednesday, having been delayed for a day, in consequence of the temporary indisposition of Herr Betz (Wotan). The strain put upon this actor is certainly tremendous. Wotan alone, of all the principals, has to appear successively in three out of the four divisions of the work. The first act of 'Siegfried' hung somewhat heavy. Herr Unger, who personates the hero, though possessed of the necessary *physique*, in his singing leaves a great deal to be desired. His intonation is faulty, and his phrasing rough and careless. The

difficulties of the part are colossal, no doubt, and the assertion generally made, that there is no living vocalist who could fill it satisfactorily, may be true, still the defects of style we allude to were apparent in the simplest passages; whilst Herr Schlosser, as Mime, the dwarf, with a scarcely less fatiguing task to fulfil, proved himself a skilful singer as well as an accomplished actor. But, in spite of the pleasure which the display of ability on the part of the artists could not but afford, there was an inevitable tedium in these two whole acts of Wagnerian recitative without the introduction of a single female voice, if we except the "Waldvogel," whose part is sung behind the scenes by Fräulein Lehmann. The "Waldweben" in Act II, a woodland symphony, supposed to depict the awakening of the forest, the rustling leaves and trilling of the birds as the sun rises, was rendered by the orchestra with exquisite delicacy, and Siegfried, towards the close, has a song (if the term can be used) of extreme beauty. It is in this act that Fafner, the giant, reappears in the form of a dragon, the second of that genus, it will be remembered, that has figured in this history. If the first fell somewhat short of our anticipations in the point of frightfulness of aspect, the second transcended even the promise made of him. A more terrible monster has certainly never been seen on any stage. But upon what principles of taste it is possible to justify the introduction of such childish fictions (fictions without even the extenuating circumstance of beauty) into serious drama we are at a loss to imagine. It is one characteristic of Wagnerian opera to produce the most mixed and conflicting impressions. After being moved to impatience by an incredible prolixity and endless repetitions, to ridicule by the dragon's musical utterances, we are roused to admiration again over the duet scene, with which this opera concludes, when Siegfried wakens the Walküre from her charmed sleep, and she, though at first reluctant, as the daughter of a god, to admit herself vanquished by one of the sons of men, yields at last to the power of love, reconciled even to the loss of her divine wisdom and strength, that she may become Siegfried's bride,—a climax which brings the opera to an effective close. The scenic display throughout was magnificent as ever.

On Thursday the first series of representations came to an end with 'Götterdämmerung,' the title of which is calculated to mislead. The gods personally play no part in this drama, and it has more human interest, perhaps, than any preceding part of the poem. But the great length of 'Götterdämmerung' (the performance began at four and concluded shortly before eleven) prevents us from noticing here more than its chief beauties. Among these are the farewell duet between Siegfried and Brünnhilde, which forms a portion of the introduction to the drama, and the latter part of the second act, the most dramatic in the Trilogy, when Brünnhilde, maddened by the seeming treachery of her husband, Siegfried, hurls the accusation at him which eventually brings about his death. The chorus, a missing feature hitherto throughout the 'Ring des Nibelungen,' makes a brief but welcome appearance in 'Götterdämmerung.' Even here the composer seems to have strictly forbidden himself the use of it as a means of musical effect, introducing it merely when necessary for the *raison d'être* of the drama. There is no more fascinating scene in the Trilogy than that at the commencement of the third act of 'Götterdämmerung' between the Rhine maidens and Siegfried. The sirens rise from the water, and accost the hero, using their utmost wiles to induce him to restore to them the magic ring; the dreamy descriptive musical setting is of the most fanciful order. The performances of Herr Gura and Mathilde Weckerlin, who played respectively the rôles of Gunther and Gudrun, the ill-starred brother and sister, who are used as tools by their brother Hagen (Herr Siehr) in the plot against Siegfried, call for no special comment. The closing scene was thoroughly impressive, thanks to the genius of Frau Materna (Brünnhilde), who has to sustain

the brunt of it. Her impersonation of this strange, mythical, magnificent heroine was a triumph of art of the highest order. Herr Wagner is, indeed, to be congratulated in finding such an interpreter for his music and his subject. This artist ought to be heard in London, and we hope the opportunity may not be far distant. The fall of the curtain was the signal for prolonged calls for the composer, who this time consented to appear in person. He was loudly cheered, and responded with a brief address. He has every reason to be proud of such an exceptional triumph as the successful achievement of his ambitious scheme has afforded him.

Even those who can neither accept his theories, nor always admire his practice, must give him due credit for this magnificent enterprise, and the energy with which it has been carried out. One good effect of it has been to show the genuine and intense interest felt in art which prevails in this country. Lastly, unqualified praise is due to the artists who have laboured so zealously and achieved so much. Of their triumph (we speak both of the singers and orchestra) over difficulties which would in England be reckoned insuperable, it is impossible for those who were not present at the festival to form any adequate idea, and it is not the least good of these "muster" performances that they give a new incentive to students and raise the standard of musical culture.

X.

Musical Gossip.

THE Birmingham Musical Festival will take place next week. Band rehearsals took place in St. George's Hall on the 21st and 23rd inst., under the direction of Sir Michael Costa, and next Monday will be the full choral and orchestral rehearsal in the Town Hall, Birmingham, the first concert being on the 29th inst.

WE are promised a notice of the artists at the Bayreuth representations for our next issue, our Correspondents not being able to complete their review in this week's number.

THE revival of Meyerbeer's 'Prophète,' at the Paris Grand Opéra-house, has been a great spectacular success; but the general execution was very inferior to that of former days. The new opera, 'Le Roi de Lahore,' by M. Massenet, is in active preparation.

THE Opéra Comique and the Théâtre Lyrique will both be re-opened on the 1st of September, as also the Bouffes.

THE new Opera-house at Dresden will be soon finished, at a cost of nearly 160,000*l*.

DR. LISZT has the intention to organize a festival in honour of Berlioz, at Weimar.

THE San Carlo, at Naples, will at last be re-opened for two years, at the instigation of the new Syndic, the Duke de San Donato.

AT the Apollo Theatre, in Rome, the works by Signor Verdi, the 'Requiem' and 'Aïda,' will be included in the *répertoire*, besides the 'Mefistofele' of Signor Boito, the 'Gioconda' of Signor Ponchielli, and 'La Bella Fanciulla di Perth' of Signor Lucilla. The chief singers will be Mesdames Mariani-Masi, Brambilla-Ponchielli, Pasqua, Pasaglia; Signori De Sanctis, Barbacini, Brogi, Parboni, Miller, and D'Ottavi.

DRAMA

Liebe für Liebe (Schauspiel); *Hans und Grete* (Schauspiel); *Der lustige Rath* (Lustspiel). Von Friedrich Spielhagen. (Leipzig, Staackmann.)

THESE three plays by Herr Spielhagen, well known as a German novelist, give proofs of versatile ability. The first-named play has had, in Germany, a success partly due to the national interest of the plot. The time is 1813, and, for a background, the play has

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events immediately preceding the War of Liberation. Compared with the other plays, this may be called sensational. Its main interest depends on an error that is, perhaps, too soon made evident. Fritz, the hero, was once beloved by the heroine, Charlotte. Of his death in battle she has for years entertained no doubt, when he comes unwelcome home, just at the time when she is to be married to Bernhard, the man who has made her feel so sure that Fritz fell on the field of battle. Some references to national antipathies give to passages here and there a tone that might well have been more subdued. In time of peace, it would be wise to make neutral ground of the stage, where political and international affairs can hardly ever be truly represented. It is fair to notice that one brave and good Frenchman is introduced, but by parentage he is on one side a German. A considerable part of the dialogue is given in French. By-the-bye, how long has *fiar* (as equivalent to the German *anstarren*) been accepted as good French?

'Hans und Grete,' partly founded on one of the writer's novels, is a play of which the best parts are pathetic. A reader who goes no further than Act I. may smile here at such a word as "pathetic"; for in the opening scenes poor Hans makes his *début* in a plight that, in Chaucer's English, would be called "for-drunken." In the sequel, however, the impression left by that mere accident is effaced, for Hans is a true man, driven by tyranny to the brink of desperation, and saved by love of which he is worthy. Of his sweet-heart, Grete, it is enough to say that, in her talk with a duchess, with whom she pleads for Hans, she reminds us—faintly, yet truly—of Jeannie Deans. The diction of the play is throughout simple and appropriate, and, in some humorous scenes, is thoroughly popular, though it has not the faults of a *patois*.

'Der lustige Rath' is a lively comedy of errors, of which the most amusing is one that seems hardly possible. A gentleman of ripe age receives from a lady, a widow, a letter, of which he does not read the postscript, that is to say, the sum and substance. The result is a mistake so gross that the letter seems nothing less than a brusque and preposterous offer of marriage. While the man is thinking of fortifications, the supposed enemy makes her appearance, and finds that every kind or even civil word she speaks is falsely understood.

The general tendency of the comedy is good, for it ascribes to social and industrial enterprise greater honour than belongs to a military career, and casts into shade the life of idleness once called aristocratic. Brunhild, the heroine, accepts Brunne, the industrial hero, who, while he is manly and intelligent, can make money and will support his wife in the course of benevolent action to which she means to devote her life. There is a light of poetry cast on the scene where she bids farewell to "moonshine," and dismisses her dreamy friend Trechow, a gentleman representing a time that, as Brunne tells us, has for ever passed away.

THE MODERN DRAMA IN SPAIN.

Of late years laudable efforts have been made by a few Spanish dramatists to break away from French influence and re-create a national Spanish

drama, which shall be not altogether a slavish imitation of the old masters, but a poetic creation by playwrights who have studied, and are familiar with, the great ornaments of their stage's history, and who recognize truth and nature as necessities of their art. Foremost amongst these is Don José Echegaray, a Castilian admirable Crichton, distinguished as an engineer, a financier (having held office in the Exchequer), a politician, of course, a mathematician, a philosopher, and, above all, a poet. His last work—a tragic drama in three acts, entitled 'En el Puño de la Espada,' which may be fairly translated 'In the Hilt of the Sword,'—has met with tremendous success. In Madrid the critics have censured and praised, but all admit that the situations are intensely dramatic, and the diction of the highest order. Señor Luis Alfonso has, in *La Revista de España*, printed a most elaborate and detailed criticism, covering ten pages in the smallest type, from which the following brief *résumé* is made. Eighteen years prior to the first act of the drama, and during the contention of the Comuneros, the castle of Orgaz is attacked by the Royalists, and defending it the Conde de Villafraña and his family (one daughter excepted) are slain. Doña Violante, just budding into womanhood, is left by the dying Conde in charge of Nuño, a faithful squire, who removes her to a secluded portion of the fortress, where she is discovered by a youth, sword and torch in hand, mad with the excitement of the fray, who considers her to be one of the family menials. Nuño is wounded defending his charge, and the youth forgets the laws of chivalry and honour, and, in addition, wounds Violante in the arm, and retiring leaves her for dead. Violante's wound is not mortal. She slowly recovers, and so does Nuño, the faithful squire. Later on, the orphan bestows her hand and heart on the Marquis of Moncada, who weds her ignorant of her dishonour. When the drama opens the Marquis and his wife are living in retirement with their only child, Fernando, a youth of chivalric honour and lofty aspirations, who loves with faith and ardour an adopted orphan, Laura. His suit is favoured by both his parents, and Laura returns Fernando's passion: Fernando at the moment being about to leave his father's house until the time fixed for the nuptial benediction arrives. At this juncture a certain Don Juan de Albornoz appears on the scene, urging his suit for the hand of Laura, and his request is strengthened by a letter from the Emperor Charles the Fifth to his bosom friend, the Marquis Moncada. The Marquis, who is the soul of honour, declines the proposals, urging with regret as reason his promise to his son and the affection of the lady. Don Juan is not disposed to abandon his suit, and Doña Violante undertakes to persuade him to withdraw his claim; an interview follows, at which Doña Violante discovers her ravisher to be this same Don Juan, who also recognizes his victim. He, however, declines to withdraw his pretensions, and determines to challenge Fernando to fight, in spite of his mother's entreaties. Violante is determined to protect her son, and writes to Don Juan, reminding him of his crime and her suffering, and craves a meeting at midnight, when she hopes to prevail upon him to abandon his purpose with reference to Laura. This letter is intrusted by Violante to her Dueña to deliver to Don Juan; the Dueña, however, hands it to Nuño, who, meeting his young master, and supposing the letter to be from Laura, is induced to deliver it into his hands. Fernando opens and reads it, and on perusing the sentence in which Violante alludes to her dishonour, imagines the confession to be Laura's. Burning with rage and jealousy he seeks his father, who, believing Laura to be the writer of the letter, exhorts his son to relate the family tradition, "In the hilt of the sword." This legend of the Moncada family refers to a certain Doña Beatriz, wife of an ancestor. A letter to her from a Moorish prince, who is enamoured of her and plaintively mourns her disdain of his passion, falls into the hands of her husband, and, in accordance with the rough justice of the period, he murders her, and, attaching the letter to the hilt

of his sword, slays the Moorish prince in one of those sanguinary skirmishes so general at the period prior to the conquest of Granada by the Catholic kings. The engagement is annulled, Fernando lying in ambush to discover the culprits. Violante prepares to receive Don Juan, who arrives at the appointed hour; Violante, to avoid discovery, extinguishes the light, and with tears implores him not to slay her son. Fernando rushes forward, and seizes in the darkness his mother's arm. Shouting for lights, the first person that enters is Laura. Fernando is confounded and horrified to find that it is his mother who was the victim of Don Juan. The Marquis and servants now enter, believing that the assignation was made by Laura. Laura essays to speak, but they will not hear her. She is thus sacrificed by Violante, and, at the command of the Marquis, accepts Don Juan as her husband. So ends the second act.

The third act opens with the sad and clouded nuptials of Don Juan and Laura, and they, with Violante and the Marquis Moncada, all repair to the old castle of Orgaz. Here Laura upbraids Don Juan, and tells him that her love for Fernando remains unchanged, and that she will be Don Juan's wife only in name. Nuño now discovers in Don Juan the author of Violante's dishonour, and has preserved the letter of Violante "In the hilt of his sword." Nuño challenges Don Juan, and they "go out to fight," when Laura, fearing it is Fernando, orders her servants to interfere. Laura retires to her chamber, which overlooks the garden, and Fernando, Romeo-like, climbs to speak to her. He then declares his intention of slaying Don Juan, and forcing Laura to fly with him. At this juncture Violante enters, when a page rushes in breathless, and relates how Nuño has been slain in his duel with Don Juan, and sending to Fernando his sword, upon the hilt of which, with the stump of his feather dipped in blood, he has scrawled, "En el puño de la espada." Fernando and Violante understand that this hilt contains the letter relating the dishonour of the latter. Don Juan now enters, and he and Fernando cross swords. Violante, parting them, exclaims to Fernando that Don Juan is his father. The Marquis now enters, and desires to have the letter hidden in the hilt of the sword. Fernando seizes the sword, and plunges it in his breast; he begs that the sword may never leave his hand even in death, but be interred with him. Fernando dies pardoning the Count, suggesting a convent to Laura, and signifying to his mother that her secret dies with him. I have given the plot at length, as it is curious to mark a dramatic treatment new to the Spanish stage, and which most of the critics condemn as unnatural, exaggerated, and repulsive. With one or two short extracts, I must conclude this somewhat lengthy notice.

The following soliloquy is by Laura, after the departure of Fernando in the first act:—

Black clouds, as with a pall, veiled every star,
And Nature slept as silent as the grave,
Save here and there a whisper breathed amid
The twining roses that in clusters fell
Around my casement—a sudden gust;
My veil is tangled 'mid the rose-hoard
That gently sleeps upon my window sill,
Holding me in bondage to their sweet perfume;
The steed impatient paws the mossy path,
And gently breathes his plaint; the rider there,
He cries adios, again, adios my life!
And, gazing upwards at the rose-cladreja bars,
He rides adown the rose-straw pathway.
Again adios; again farewell my life!
I press my fevered cheeks against the bars,
And know not if these be bitter tears, or dew
Distilled of roses.

In the last act, where Fernando surprises Laura in her chamber, he says—

In the light of that sweet face I come
To sun myself, and, like a lurking thief,
To glut my longing eyes with sight of thee.

Don Juan surprises them, and asks—

How camest thou here?

to which Fernando replies:—

By stratagem, as thou didst!
Thou hast ever been a shadow o'er my love,
A bitter scourge and grief.
What if the Fates should will to stamp
Upon thy soul my sin and shame?

And—

If thou dost hate me much,
The hatred that I feel for thee
Broods not in thought alone,
But molten burns within my breast.

I will only crave space for a portion of Fernando's
last speech:—

I see the agony that weighs thee down.
I soon shall seal with blood thy monstrous sin,
And in the arms of Death find holy calm.
For thee (to VIOLANTE) my heart.
For thee (to LAURA) the convent's living death.
For thee (to DON JUAN) Remorse! No, father; no!
forgiveness!
Mother, thine honour is assured,
In the silence of the grave, where I still shall grasp,
Till rust consumes, "El puño de la Espada."

F. W. C.

Dramatic Gossip.

A NEW farce, by Mr. Fox Cooper, entitled 'A Race for a Wife,' has been produced at the Adelphi. It has no pretensions to novelty, but obtained a favourable reception.

Mrs. ROUSBY has played, at the Standard, during the past week, the Princess Elizabeth, in Mr. Taylor's drama, 'Twixt Axe and Crown.'

MR. GILBERT's long-promised comedy will, we understand, be produced at the Haymarket, in September. Mr. Gilbert is writing two comedies for America. A comedietta, by Mr. C. M. Rae, is to be given at the same house.

A SECOND adaptation of 'Bleak House' has been produced at the Globe Theatre, with the title of 'Poor Jo.' The version is a mere imitation of that previously given, with the title of 'Jo,' at the same house, and the performance in the principal character is a slavish copy of Miss Lee's now celebrated impersonation of the street arab. No interest attends the revival of the piece, which has previously been played at the Marylebone Theatre, and the experiment which is made only deserves mention as affording proof how constantly on the watch are managers to seize upon the ideas of others, and how unprovided are they with ideas of their own.

MR. BYRON's new comedy of 'The Bull by the Horns' will be produced this evening at the Gaiety Theatre; and Mr. E. Terry, of the Strand, will make his first appearance at this house.

'L'ÉCLAT DE RIRE,' a drama in three acts, first played at the Gaité in 1840, has been revived at the Porte Saint-Martin. Its story is as singular as its title. A young man, detected by his employer with his hand in his cash-box, bursts into a fit of laughter, and is thenceforward a lunatic. After some time, he is told, by a clever physician, that his mother, for whose sake the robbery was committed, is dead; he bursts into tears, and is restored to reason. M. Taillade plays the hero of this remarkable experiment. A *féerie*, entitled 'Le Miroir Magique,' has also been given.

Two vaudevilles, both by Varin, once a notable producer of such compositions, have been revived at the Palais Royal. 'La Rue de la Lune' serves for the re-appearance of M. Ravel. 'Ah! que l'Amour est agréable' is a romance of grisette life.

A FEW items of intelligence concerning the Parisian theatres may be classed together. Brief as has been the existence of the new Opera-house, it has been menaced with destruction. A fire broke out during a rehearsal of the 'Prophète.' In consequence of the fire scene in this opera, an extra staff of firemen were in the theatre, and the hose and other appliances were in readiness. To this chance is attributed the preservation of the building. The subventions to the theatres have again been voted. Those of the Comédie Française and the Odéon have been renewed. The Opéra Comique receives 100,000 francs additional, and the Lyrique obtains a grant of 200,000 francs. Mlle. Blanche Baretta and M. Barré have been elected sociétaires of the Comédie Française. M. Goutchaud, director of the Théâtre Français, at Rouen, has been acquitted of the charge of intentionally setting the theatre on fire.

TO CORRESPONDENTS.—D. G.—C. C. G.—A. L. L. C.—received.

A. W.—(with many thanks).

J. M. (Glasgow).—Received too late for insertion as a reply.

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Any further information required will be afforded by Mr. WHITFIELD.

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